THE CRYSTAL PALACE

:: SOLICITORS ::
MESSRS. JANSON, COBB,
PEARSON & COMPANY
22, COLLEGE HILL, E.C.

:: RECEIVER & MANAGER ::
MR. ERNEST I. HUSEY
(Messrs. Jackson, Pixley & Co.)
CHARTERED ACCOUNTANTS
58, COLEMAN STREET, E.C.

:: AUCTIONEERS ::
MR. HOWARD FRANK
(Messrs. Knight, Frank & Rutley)
20, HANOVER SQ., LONDON, W.

AND

MR. JOHN ROY LANCASTER
:: (Messrs. Horne & Co.) ::
85, GRESHAM STREET, E.C.

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The Crystal Palace

SYDENHAM

To be Sold by Auction

*Pursuant to an Order of the High Court of Justice,
Chancery Division, with the approbation of the Judge,*

on Tuesday 28th day of November, 1911

AT

THE ESTATE ROOM,
20, Hanover Square, London, W.
at Two o'clock precisely

BY

HOWARD FRANK

OF MESSRS. KNIGHT, FRANK & RUTLEY

Acting in conjunction with

JOHN ROY LANCASTER

OF MESSRS. HORNE & Co.

the persons appointed by the Judge.

Solicitors:

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22, College Hill, E.C.
Telephone: 394 Bank (2 lines).

Receiver and Manager:

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85, Gresham Street, E.C.
Telephone: 9645 Central.
and
35, Old Queen Street, Westminster.

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THE CRYSTAL PALACE has ever been true to the aims of its founders in preserving the “high moral and educational tone” enjoined upon them in their Charter. It is perhaps the only, or at least the most conspicuous, instance of a private company which has attained to the dignity and importance of a public and national institution. During its existence no less than 100,000,000 visitors have passed its turnstiles.

Having thus, by its fifty-seven years of beneficent activity, directly ministered to the highest interests — intellectual, moral, and social—of the British nation, it would be in the nature of a public calamity if this radiating centre of instruction, enlightenment, and entertainment at Sydenham were not somehow or other preserved to the nation which it has served so long and so supremely well.

There is another and a higher point of view from which the future of the Crystal Palace should be regarded, and that is an Imperial one.

We are no longer an insular nation, but a world-embracing Empire; and it is felt in many quarters that the idea of this Empire might be crystallised, so to speak, at the Sydenham Palace better than ever it was, or possibly could be, at the Imperial Institute, South Kensington.

To such an extent, indeed, has this idea seized on the imagination of our oversea sons that several members of the Australian Legislature, who came to London in connection with the Coronation, gave public expression to their opinion and wrote: "The Crystal Palace could be made an ideal place for the celebration of great Imperial events, and the permanent Exhibition and home of the Dominions beyond the seas."

*Look, I have made ye a place and opened wide
the doors,
That ye may talk together, your Barons and
Councillors—
Wards of the Outer March, Lords of the
Lower Seas,
Ay, talk to your grey mother that bore you
on her knees!—
That ye may talk together, brother to brother's
face—
Thus for the good of your peoples—thus for
the Pride of the Race.*

"A Song of the English"—RUDYARD KIPLING

MEMORANDUM

THE CRYSTAL PALACE will be offered in one lot, as a going concern, with everything appertaining thereunto belonging to the Vendors, but subject to, and with the benefit of, all leases and agreements current at the date of Sale, particulars of which may be inspected by appointment at the offices of the Vendors' Solicitors after the first of November next.

The many effects to be included in the purchase are not enumerated in detail in the following particulars, but an inventory can be seen after the 1st November at the offices of the Auctioneers, and will be produced at the time of Sale.

The photographs and other illustrations are published for the purpose of supplementing this general descriptive account of the Crystal Palace, and the most prominent events of which it has been the scene; but some of the buildings and courts have been altered, or removed.

These particulars are published as a First Edition for convenience and are subject to correction. A Second and Final Edition, which will embody the Conditions of Sale, will be issued in due course.

The Crystal Palace

SYDENHAM

*The Home of Science, Art, Literature and Music
and the Scene of the Festival of Empire*

BRIEF PARTICULARS

The Freehold Estate

COMPRISES :

200 acres, 3 roods, 22 poles

The main building is a Landmark known all over the world. In the Centre Transept is THE GREAT ORCHESTRA, where so many historic Concerts and Handel Festivals have been held.

In the Side Transepts are :

THE CHINESE COURT.	THE ALHAMBRA COURT.
THE EGYPTIAN COURT.	THE BYZANTINE COURT.
THE GREEK COURT.	THE ENGLISH MEDIÆVAL COURT.
THE ROMAN COURT.	THE RENAISSANCE COURT.
THE FRENCH COURT.	

There are also the Crystal Fountains, the Amusements' Court, the Gymnasium, the Swimming Bath, and the Crystal Palace Club.

THE VARIETY THEATRE, which will take 1,950 people. THE KING'S CORRIDOR, with a suite of reception rooms and Royal Boxes. THE CONCERT ROOM, with Orchestra for 300, and accommodating 2,700. GALLERIES for SCULPTURE and PICTURES. REFRESHMENT ROOMS, DINING HALLS, and TEA ROOMS. THE BUILDINGS include the Schools of Art, Engineering and Electricity, and Physical Culture.

THE FAMOUS PARK, GARDENS, AND GROUNDS

laid out by Sir Joseph Paxton, extend to

182 ACRES

and include the TERRACES, LAKES, FOUNTAINS and WATERFALLS, the CRICKET GROUND, the FOOTBALL GROUND (upon which the Final Cup-Tie has for many years been played), the TENNIS GROUNDS, with their Pavilions, the Maze, Bowling Greens, the North Tower Gardens, Bands Stands, the Maxim Flying Machine, the Panorama Building, etc.

The Lower Lake

contains an area of **5 $\frac{3}{4}$ ACRES**, and is surrounded by a wonderful collection of Pre-historic Animals, the work of the late Mr. B. W. HAWKINS, F.G.S.

THERE ARE ABOUT 5,300 FEET OF VALUABLE FRONTAGES AVAILABLE AND
5,000 FEET OF FRONTAGES LET.

The Ground Rents produce
£1,477 per annum

and there is a considerable income derived from various sources, the particulars of which may be had of the Auctioneers.

AMONG THE EFFECTS INCLUDED IN THE SALE WILL BE

**The whole of the Plant and Machinery
belonging to the Vendors**

Ornamental Marble Basins, Fountains and Garden Ornaments. The Collection of Statuary, Plaques, Models, and Casts. The Collection of Pictures and Curios. The Collection of Books. Large quantity of Furniture. Persian and other Carpets. Educational and other objects of Interest—and Miscellaneous Effects.

Hudson & Horns, Ltd.

The Nave with the intersection of the North Transept

The Nave looking North

The Story of the Crystal Palace

O historical sketch of the Crystal Palace at Sydenham would be complete, or even intelligible, without some account of the Hyde Park Glass-House Exhibition, 1851, from which it sprang.

Who was the originator of that colossal enterprise? In whose brain did the idea of such a thing first germinate? It is said that as early as 1844, Mr. F. Wishaw, Secretary to the Society of Arts, suggested to his Council that it should take the lead in promoting International Commerce by a great Exhibition to be held in London; but five years later at any rate—that is to say, in July, 1849—we find that the Prince Consort, who, among his other dignities, had been made President of the said Society, was warmly cherishing the realisation of such a scheme.

“During this month,” says his biographer, “the Prince was actively engaged in discussing with some of the members of the Society of Arts, with Mr. Labouchere on the part of the Government, with Sir Robert Peel, and others, the project which he had formed, of what soon afterwards took shape as the Great Exhibition of 1851—a project long thought over and matured in his own mind before it was communicated to any one.”

Thus, whoever was the original author of the idea, it was the Prince Consort who took it up and carried it through to fruition; and, even if he had done nothing else, he thus entitled himself to the enduring gratitude of his adopted countrymen.

“Now is the time,” he said, “to prepare for a great Exhibition, an Exhibition worthy of the greatness of this country; not merely national in its scope and benefits, but comprehensive of the whole world; and I offer myself to the public as their leader if they are willing to assist in the undertaking.”

Willing they certainly were, but bitter opposition came from unexpected quarters. “The Exhibition is now attacked furiously by the *Times*,” he wrote in June, 1850, “and the House of Commons is going to drive us out of the Park. There is immense excitement on the subject. If we are driven out of the Park, the work is done for. Never was anything so foolish.” And again: “Further to distress us, the whole public—led on by the *Times*—has all at once made a set against me and the Exhibition on the ground of interference with Hyde Park. We are to back out of London with our nuisance to the Isle of Dogs, etc. . . . If we are beaten we shall have to give the whole thing up.”

But he was *not* beaten on the question of the site—the Opposition in the House of Commons being defeated by a very large majority; and then, after the question of site, there was the still more serious question of silver. Where was the money to come from? The difficulty was overcome by the creation of a guarantee fund to which the Prince himself at once liberally contributed, and in a few days there was subscribed a fund which, to quote Sir Theodore Martin, “put an end to all further anxiety on this head. It was little dreamt of at the time that the success of the Exhibition would make a dead letter of these guarantees; for even the most sanguine of its promoters could not have anticipated that the enterprise would not only pay for itself, but leave, as it did, a balance in the hands of the Commissioners of nearly a quarter of a million.”

The building in question was as novel as the international idea for which it stood. But first of all a word or two about the builder.

This was one Mr. Joseph Paxton, the seventh son of a poor schoolmaster near Woburn in Bedfordshire, who, possessing all the qualities of a self-making man, had worked his way up from the humble position of gardener to be manager of the Duke of Devonshire's estates at Chatsworth where, among other things, he had constructed a glass conservatory 300 feet long by 40 wide, and covering nearly an acre of ground.

It was this conservatory that gave Paxton the idea of his Crystal Palace, which was to consist entirely of iron and glass, with the exception of the flooring. Its length was to be 1,851 feet—which corresponded with the year of its opening, and width 408 feet—the entire structure covering 755,208 square feet or about seventeen acres, an area equal to seven times that of St. Paul's. The galleries and ground floor contained 1,000,000 square feet. The total cost of the bare structure was over £170,000, and it gave work to thousands at a time when there was much distress in the country. The Contractors were Messrs. Fox & Henderson.

"As soon," says one writer, "as the designs for the Exhibition were made public there arose a storm of protest that might have frightened a less determined man than Mr. Paxton. 'A gigantic building of glass and iron could never be made stable. There would be a stupendous disaster. The first gale that blew would reduce it to a shapeless wreck.' Dire indeed were the predictions of scaremongers; even if the 'glass case,' as it was dubbed, managed to resist the gales, the heat engendered by the sun when it poured its rays upon the glass would be so terrific that no human being could hope to withstand it; consequently if they escaped an avalanche of glass they would be roasted to death inside the case."

But worse than those predicted evils of the physical kind were the moral and political consequences that would result from the presence of such an international rabble as was sure to flock to London like vultures to a carcass.

The project was also looked upon with coldness by several of the great Continental Powers, apparently from an apprehension that contact with English institutions might open dangerous lines of opinion in the minds of their subjects, who were sure to be drawn in considerable numbers to this country by the attractions of such an Exhibition. In the case of Prussia, its Government so alarmed the King with apprehensions of danger from Republican assassins that, for a time, he prohibited the Prince and Princess of Prussia (afterwards the Emperor and Empress Frederick) from accepting the invitation of our Queen to be present at the opening ceremony.

"Just at present," wrote the Prince Consort, "I am more dead than alive from overwork. The opponents of the Exhibition work with might and main to throw all the old women into panic and to drive myself crazy. The strangers, they give out, are certain to commence a thorough revolution here, to murder Victoria and myself, and to proclaim the Red Republic in England; the plague is certain to ensue from the confluence of such vast multitudes, and to swallow up those whom the increased price of everything has not already swept away. For all this I am to be responsible, and against all this I have to make efficient provision."

This was written on April 15th, 1852, and a fortnight later—May 1st—the Prince reaped the reward of all his Herculean labours through the formal opening of the Exhibition by the Queen in circumstances of unparalleled pomp, though even at the last moment the prophets of evil had begged and prayed that a salvo of artillery announcing Her Majesty's arrival in the Park should not be fired, seeing that the "concussion would shiver the glass roof of the Palace, and that thousands of grand ladies who were to be in their seats by 10 a.m. would be cut into mincemeat. The prospect of the calamity was so appalling that there is little doubt a number of nervous people were deterred from attending the opening ceremony."

Hudson & Knapp & Co.

The View from the North end—Commencement of Mont's Fountain.

Hulton & Lumsden Ltd

Preparations for the Erection of the Colossi of Abou Simbel.

Paxton had been the Prospero of the Palace, and it had sprung into existence as if by the wave of an enchanter's wand. It moved the muse of Thackeray to pen a May Day ode :

*But yesterday a naked sod
The dandies sneered from Rotten Row,
And cantered o'er it to and fro :
And see 'tis done.
As though 'twere by a wizard's rod,
A blazing arch of lucid glass
Leaps like a fountain from the grass
To meet the sun !
A quiet green but few days since,
With cattle browsing in the shade :
And here are lines of bright arcade
In order raised !
A Palace as for fairy Prince,
A rare pavilion, such a man
Saw never, since mankind began,
And built and glazed !*

“ The shock of delighted surprise,” said the Prince Consort's biographer, “ which every one felt on first entering the great transept of Paxton's building was a sensation as novel as it was deep. Its vastness was measured by the huge elms, two of the giants of the park, which rose far into the air with all their wealth of foliage, as free and unconfined as if there were nothing between them and the open sky. The splash of fountains, the luxuriance of tropical foliage, the play of colours from the choicest flowers, carried on into the vistas of the nave by the rich dyes of carpets and stuffs from the costliest looms, were enough to fill eye and mind with a pleasure never to be forgotten, even without the vague sense of what lay beyond in the accumulated results of human ingenuity and cultivated art. One general effect of beauty had been produced by the infinitely varied work of the thousands who had separately co-operated towards this marvellous display, and the structure in which it was set, by its graceful lines and the free play of light which it admitted, seemed to fulfil every condition that could be desired for setting off the treasures thus brought together.”

In her diary that night the Queen wrote :—“ May 1.—The great event has taken place—a complete and beautiful triumph—a glorious and touching sight, one which I shall ever be proud of for my beloved Albert and my country. . . . Yes ! it is a day which makes my heart swell with pride and glory and thankfulness ! . . . The sight, as we came to the middle, where the steps and chair (which I did *not* sit on) were placed, with the beautiful crystal fountain just in front of it—was magical—so vast, so glorious, so touching. One felt—as so many did whom I have since spoken to—filled with devotion,—more so than by any service I have ever heard. The tremendous cheers, the joy expressed in every face, the immensity of the building, the mixture of palms, flowers, trees, statues, fountains,—the organ (with 200 instruments and 600 voices, which sounded like nothing), and my beloved husband the author of this ‘ Peace Festival,’ which united the industry of all nations of the earth,—all this was moving indeed, and it was and is a day to live for ever. God bless my dearest Albert, God bless my dearest country, which has shown itself so great to-day ! One felt so grateful to the great God, who seemed to pervade all and to bless all ! ”

The Exhibition remained open from May 1st till October 15th, when it was formally closed by the Prince Consort on the twelfth anniversary of his betrothal to the Queen, who now conferred well-merited knighthoods on Mr. Paxton, Mr. Fox, the

contractor, and Mr. Cubitt. From every point of view the Exhibition had been a colossal and unqualified success. During the twenty-three weeks of its duration it had attracted as many as 6,170,000 visitors, averaging about 42,000 a day—the largest number on any one day being 109,700—which was the first time in the history of the world that so many human beings had been assembled under one roof.

Among those millions of visitors was an old Cornish fisher-wife, Mary Callinack, who footed it all the way from Penzance to see the great world-show. “The old Cornish woman,” wrote the Queen on the day of her last visit, “who walked up several hundred miles to see the Exhibition, was at the door to see me; a most hale old woman, who was near crying at my looking at her.” But this lacrymose tendency of the old fisher-wife did not last long, seeing that, on her case being inquired into and authenticated, a public subscription was got up on her behalf which enabled her to return home comparatively rich and completely happy.

What to do with the Glass House, after it had thus served its primary purpose, was now the question which began to vex the public mind. Some were for having it converted into a permanent Winter Garden for the delectation of the Londoners—the surplus money of over £200,000 to be applied for this purpose; but the Prince Consort could not see eye to eye with such pleasure-caterers for the London public, since their scheme was out of harmony with the ends for which the Exhibition had been designed. The chief of those objects was the promotion of human industry—not of popular recreation, and on the former line therefore should be sought an outlet for the surplus money; the purchase of land, for example, at South Kensington and the erection thereon of four institutions corresponding to the four great sections of the Exhibition: raw materials, machinery, manufactures, and plastic art. As a matter of fact that was eventually, how the Exhibition surplus came to be applied.

Moreover, as the Government, after long consideration of the matter, declined to take over the Glass House for the benefit of the nation in one form or another, it accordingly remained, by agreement, in the hands of the contractors, Messrs. Fox and Henderson, as an equivalent of £150,000; and in a few weeks the colossal structure would probably have been in the hands of the house-breakers had it not been saved to the public by the public-spirited action of a group of private citizens who, on May 24th, 1852, paid the purchase money £70,000. The preliminary Syndicate was composed of Messrs. T. N. Farquhar, Francis Fuller, Robert Gill, Harman Grisewood, Joseph Leech (the first mover in the matter), J. C. Morice, Scott Russell, Leo Schuster, and Samuel Laing.

The purchasers were energetic men, and as soon as possible they issued a prospectus. The enterprise was to be known as “The Crystal Palace Company,” with a capital of £500,000, divided into 100,000 shares of £5 each. The Board of Directors consisted of—Mr. Laing, Chairman; Francis Fuller, Managing Director; Arthur Anderson, E. S. P. Calvert, T. N. Farquhar, Charles Geach, M.P., Charles Lushington, and J. Scott Russell, F.R.S. The services of Sir Joseph Paxton were retained, and he was designated “Director of the Winter Garden, Park, and Conservatory.” Mr. Grove, a former secretary of the Society of Arts, was appointed Secretary of the “Crystal Palace Company,” and the contract for rebuilding the Palace was again given to Fox and Henderson.

More marvellous than its first erection in Hyde Park was the transference and re-erection of the colossal structure on the breezy heights of Sydenham, commanding a magnificent eighteen-mile view of parts of half-a-dozen counties, on an estate of about 200 acres. Nearly 7,000 men were engaged on the work.

In taking the structure of the Exhibition of 1851—that type of a class of architecture which may fairly be called “Modern English”—as the model for the new

The Military Trophy erected at the visit of "Les Guides."

Hudson & Kearns Ltd.

Hanson & Pearson Ltd

The Colossi of Abou Simbel in Process of Painting.

building at Sydenham, the projectors found it necessary to make such modifications and improvements as were suggested by the difference between a temporary receiving house for the world's industrial wealth, and a permanent Palace of Art and Education. The difference of general aspect between the present Palace and its predecessor is visible at a glance.

In the parent edifice the external appearance, although grand, was monotonous. In the Sydenham Palace an arched roof covers the nave—raising it forty-four feet higher than the one in Hyde Park. Three transepts were introduced into the structure instead of one, viz. : the North Transept, which was destroyed by the fire of December, 1866 ; the Central Transept, towering into the air, and forming a hall of surpassing brilliancy and lightness ; and the South Transept. A further improvement was the formation of recesses, twenty-four feet deep, in the garden fronts of all the transepts. These throw fine shadows and take away from the monotony of plain glass walls.

The design of the Crystal Palace is most simple : one portion corresponds with another ; there is no introduction of needless ornament. Nor is this unity confined to the building. It characterises the contents of the glass structure, and prevails in the grounds. All the component parts blend, yet all are distinct ; and the effect of the admirable and harmonious arrangement is, that any confusion in the vast establishment, within and without, is avoided. The “ mighty maze ” has not only its “ plan,” but a plan of the most lucid and instructive kind, and the visitor is enabled to proceed from subject to subject at his discretion, and to derive useful information without the trouble and vexation of working his way through a labyrinth.

All the materials employed in the Exhibition of 1851, with the exception of the glass on the whole roof, and the framing of the transept-roof, were used in the construction of the Crystal Palace. Two difficulties, however, which were unknown in Hyde Park, had to be provided against at Sydenham ; viz., the loose nature of the soil, and the sloping character of the ground. Means were taken to overcome these difficulties at the very outset of the work.

The disadvantage of soil was repaired by the introduction of masses of concrete and brickwork under each column, in order to secure breadth of base and stability of structure. The slanting ground was utilised by Sir Joseph Paxton with his usual sagacity, and converted from an obstacle into a positive advantage. The slope of the hill fell rapidly towards the garden, and Sir Joseph accordingly constructed a lower or basement story all along the garden front, by means of which not only increased space was gained, but a higher elevation secured to the whole building and the noblest possible view.

Behind this lower story, towards the interior of the building, is a capacious horizontal brick shaft, twenty-four feet wide, extending the whole length of the structure, and denominated “ The Paxton Tunnel.” Leading out of this tunnel are the furnaces and boilers connected with the heating apparatus, together with brick recesses for the stowage of coke. This tunnel is connected with the railway, and is used as a roadway for bringing into and taking from the Palace heavy materials and objects—an arrangement that leaves the main floor of the building independent of such operations.

The building consists, above the basement floor, of a grand central nave, two side aisles, two main galleries, two transepts, and two wings. Above the floor, which is on a level with the cross of St. Paul's, it is constructed entirely of iron and glass, with the exception of a portion of the west front, panelled with wood. The whole length of the main building is 1,608 feet, and the wings 574 feet each, making a length of 2,756 feet, which with the 720 feet in the colonnade, leading from the railway station to the wings, gives a total length of 3,476 feet, or nearly three-quarters of a mile of ground covered with a transparent roof of glass.

The total length of columns employed in the construction of the main buildings and wings would extend, if laid in a straight line, to a distance of sixteen miles and a quarter. The total weight of iron used in the main building and wings amounts to 9,641 tons 17 cwt. 1 quarter. The superficial quantity of glass used is 25 acres, and weighs 500 tons; if the panes were laid side by side, they would extend to a distance of 48 miles; if end to end, to the almost incredible length of 242 miles. The quantity of bolts and rivets distributed over the main structure and wings weighed 175 tons 1 cwt. 1 quarter; the nails hammered into the Palace increased its weight by 103 tons 6 cwt., and the amount of brickwork in the main building and wings is 15,391 cubic yards.

The process of raising the atmosphere in this enormous Glass Palace to the mild and genial heat of Madeira, throughout our cold and damp English winter, is simple but effective. The plan of heating by hot water is that which Sir Joseph Paxton adopted for the Crystal Palace. But simple as the method undoubtedly is, its adaptation to the purposes of the Palace cost infinite labour and anxious consideration, for in point of extent it left all previous efforts in the same direction far behind and stands by itself unrivalled.

The pipes for the conveyance of the hot water, laid under the floor of the main building, and around the wings, would, if placed in a straight line, and taken at an average circumference of 12 inches, stretch to a distance of more than 50 miles, and the water, in flowing from and returning to the boilers, travels one mile and three-quarters. By the mere propulsion of heat a vast quantity of water is kept in constant motion throughout the Palace, continually flowing and returning, and giving out warmth that makes its way upwards, and disseminates a genial atmosphere in every part. To ensure pure circulation throughout the winter ventilators have been introduced direct from the main building into each furnace, where the air so brought being consumed by the fire, the atmosphere in the Palace is continually renewed.

The Brighton Company's lines from London Bridge, Victoria, and Kensington unite at the Low Level Station, in the grounds of the Crystal Palace. The station is connected with the south wing of the building by a glass-covered colonnade, the wall of which is adorned by luxuriant creeping plants and by statues. When the weather is fine, the visitor may cross the gardens from this railway station, direct to the central entrance on the upper terrace, while on cold, wet, or windy days, the colonnade affords easy access to the main building independent of weather.

The High Level Line of the London, Chatham & Dover Company from Holborn Viaduct, Moorgate Street, Ludgate Hill, Victoria, and stations intermediate, delivers its passengers a little below the level of the Palace, close to the Central Transept, into which they proceed by a short covered subway. Visitors by road enter at once to the Central Transept, or by the South Transept. There are also entrances at the bottom of the gardens from Anerley, Penge, and Sydenham respectively.

More arduous even than the raising of the far-shining structure itself was the filling it with those treasures of art and of science which should make it a radiating centre of intellectual light. It was intended that those collections should have a high educational value—not only by direct instruction but also by refining influence. Arts were to be worthily represented, particularly architecture and sculpture, and all those sciences with which an acquaintance is attainable through the medium of the eye were to be illustrated.

While the building was being erected, Messrs. Owen Jones and Digby Wyatt were charged with a mission to the Continent in order to procure examples of the principal works of art in Europe. How well they did their work, and how liberally

Hudson & Kearsley Ltd.

Oster's Crystal Fountain.

The Colossi of Abou Simbel - finished.

they were supported with capital, was shown in the art collections of the Palace. England was also searched for copies of artistic antiquities, and neither labour nor expense was spared to carry out the noble design.

Whilst Messrs. Jones and Wyatt were busy abroad, the authorities were no less occupied at home. Sir Joseph Paxton commenced operations by securing for the Company the extensive and celebrated collection of palms and other plants, brought together with the labour of a century by Messrs. Loddiges, of Hackney.

The valuable assistance of Mr. Fergusson and Mr. Layard, M.P., was obtained for the erection of a court to illustrate the architecture of the long-buried buildings of Assyria; and a large space in the Gardens was devoted to illustrating Geology and the animals, now extinct, of the pre-historic period.

Dr. Latham was engaged in designing and giving instructions for the modelling of figures to illustrate the Ethnological department, whilst Mr. Waterhouse and the late Mr. Gould, aided by Mr. Thomson as superintendent, and Mr. A. D. Bartlett as taxidermist, were collecting and grouping valuable specimens of birds and animals to represent the science of Zoology.

In January, 1853, Lord Derby's Government had granted a Charter to the Company which bound the directors and their successors from time to time "to preserve the high moral and educational tone which they had shown in giving practical effect to their magnificent scheme," and no trouble or expense had been spared to comply with this behest.

The new Crystal Palace had been raised and fitted at a cost of nearly a million and a half sterling.

One result of all this outlay was, amongst other things, the creation of the most prominent feature of the Palace in the shape of a series of Fine Art Courts—Egyptian, Greek, Roman, Alhambra, Byzantine, Romanesque, Mediæval, Renaissance, Pompeian and Chinese. These Courts constituted the most important and comprehensive series of Art-illustrations of their kind in the world, and were designed to convey a practical lesson not otherwise attainable by the multitude. Specimens of the various phases and developments through which the arts of Architecture, Sculpture, and Mural Decoration have passed were here presented in chronological sequence of styles, commencing from the earliest known period down to modern times, from the remote ages of Egyptian civilisation to the sixteenth century after Christ—a period of more than three thousand years.

Thus one might gain, in practical fashion, an idea of the successive stages of civilisation which have from time to time arisen in the world, have changed or sunk into decadence, have been violently overthrown, or have passed away, by the aggressions of barbarians, or the no less degrading agency of sensual and enervating luxury. Sculpture is the sister-art of Architecture. The statues were placed in or near the Architectural Courts of the periods and countries to which they belonged. Nowhere in all the world could have been found a collection so universal in its features, by means of which the progress of that beautiful art might be regularly traced.

On August 5th, 1852, the first new column of the Crystal Palace had been raised by the Chairman of the Company; and by June 10th, 1854, it was ready to be opened by the Queen, who had taken the warmest interest in the new enterprise. In spite of her worries and preoccupations connected with the impending outbreak of the Crimean War, Her Majesty looked as radiant as the summer weather with which the ceremony was blessed—the more so as she was accompanied by the Prince Consort and their children, the King of Portugal and his brother the Duke of Oporto, the Duchess of Kent, and Princess Mary of Cambridge. The inauguration was witnessed by 40,000 representative people including the Lord Mayor of London, his brothers of Dublin and York, and other provincial magnates. A guard of honour round

the throne was formed by the Coldstream Guards and the Honorable Artillery Company ; the national anthem was rendered in a most impressive manner by a chorus of 400 instrumentalists, 200 vocal performers, and two regimental bands besides the special Palace Band—the whole under the leadership of Signor Costa. The solo parts were sung by Madame Clara Novello.

In declaring the Palace open the Queen said : “ It is my earnest wish and hope that the bright anticipations which have been formed as to the future destiny of the Crystal Palace may, under the blessing of Divine Providence, be completely realised ; and that this wonderful structure, and the treasures of art and knowledge which it contains, may long continue to elevate and interest as well as to delight and amuse the minds of all classes of my people.”

The Prince Consort remarked with pride to a friend when he surveyed the splendid result : “ I feel like a father whose child has come to man’s estate and does not belie the promise of his infancy.”

About ten months later, April, 1855, the opening scene of splendour was repeated and almost surpassed when the French Emperor, Napoleon III., with his lovely consort Eugénie, came over to visit the Queen at Windsor during the progress of the Crimean war, when for the first time in history was witnessed the spectacle of French and English soldiers fighting shoulder to shoulder against a common foe. Nothing was left undone to please the Emperor, who, among other things, received the Garter from the Queen, and a banquet from the City at the Guildhall ; while he was also treated to a gala performance at the Opera and a trip to the Crystal Palace, which now ranked not only as one of the greatest show-places in England, but also as one of the wonders of the world.

“ The Emperor was at this time,” wrote the Prince Consort’s biographer, “ much occupied with the preparations for the first of the great Paris International Exhibitions. This remarkable building might therefore be assumed to have a special interest for him ; and it was besides, not unfitly selected for a visit, as showing how private enterprise in England had accomplished, on a scale of more than Imperial splendour, what in any other country could only have been produced by Imperial means.”

The day, April 20th, was magnificent. Immense crowds lined the roads and the Queen noted the frequency of the cries of “ *Vive l’Empereur !* ” and “ *Vive l’Imperatrice !* ” which saluted them as they passed along. No strangers were admitted to the Palace until after the Royal party had completed their inspection of its contents. This over, they stepped out upon the balcony to look at the gardens, and were struck with admiration, as the splendid panorama of field and woodland, intermingled with villages and church spires—that landscape so truly English in all its features—stretching away in the clear air for about twenty miles, burst upon their view.

Straightway from the terrace below, where upwards of twenty thousand people were assembled—about 100,000 altogether being in the grounds—rose cheer after cheer, “ with a volume and fervour,” said *The Times*, “ which were quite overwhelming. The august personages who were the objects of this demonstration seemed greatly moved. Even the Emperor, impassive as he is in manner, was evidently excited, and the animated features of the Empress were lit up with an expression of astonishment and gratification.”

“ What a place for a fête ! ” exclaimed the Emperor. “ It is superb ! ”

On returning to the Palace after luncheon the Royal visitors found it filled with people, who lined the avenue of the nave, and cheered them enthusiastically as they passed along towards the balcony, from which they were to see the play of the fountains, the upper series of which had just been completed and were now put in motion for the first time.

The North Nave.

Hudson & Hearn Ltd.

South Nave Looking North.

Hulton-News Ltd

The Fountains.

The great system of fountains in the grounds of the Crystal Palace is designed with a unity which greatly enhances, or rather fully displays, its unrivalled magnificence. The series consists of the six basins adorning the long extent of the second terrace, with the great circular fountain in the centre, and the smaller ones on either side of it, in all nine fountains. Beyond these are the iron Water Temples. The designs are carried out by the water alone, and the sculptural ornamentation is confined to the margins of the basins.

The first six fountains of the series, which ornament the Italian Garden on the second terrace, throw their highest jets to the height of 90 feet; the lower jets form graceful designs round the bases of these columns of water, and in other parts of the basins. It is so arranged that the waste water from these basins is again used for the lowest jets of the fountains which lie between these and the Water Temples, a rapid descent in the ground giving sufficient pressure for this purpose.

The great circular fountain, which occupies the central position below the terraces, is the principal of the series. Its highest columns, which rise in an imposing mass from a gigantic cradle formed by the water, attain the altitude of 150 feet. Rising from the surface around this are single upright streams which beautifully fill in the design, throwing their spray to an almost equal height. The whole is surrounded by a delicate trellis of water, in which the jets appear to interlace with one another. On the right and left of this, but in lower positions, are two smaller circular fountains of great beauty, which, with those already described, complete the series. The largest circular basin is 196 feet in diameter.

These magnificent works were designed by Sir Joseph Paxton, and carried out under the superintendence of Mr. F. W. Shields, the then resident engineer of the Company.

The great Water Towers, of which there are two, one at each end of the building, were erected for the purpose of raising the tanks from which the high jets of the Great Fountains are played, and are, with the exception of the tanks and stays, constructed of cast iron. The tanks are calculated to hold, when filled, a body of water of the enormous weight of 1,576 tons, or a bulk of 57,228 cubic feet, equal to 357,675 gallons. These magnificent works, each of which contains 800 tons of iron, were designed by the late Mr. Brunel.

As for the towers, the total height of these stupendous edifices from the ground line to the top ornaments on the roof, is 284 feet. From the same ground line to the floor of the projecting gallery is 214 feet, involving to the persevering visitor an ascent of no fewer than 400 steps, with only ten landings or rests on the floors previously mentioned. The reward in the prospect thus afforded amply repays the toil incurred, embracing as it does an horizon comprising parts of six counties, viz., Surrey, Middlesex, Kent, Essex, Bedfordshire, and Bucks, and forming a panorama which includes, amongst other objects of interest, the towers of London and Windsor, the woodlands of Essex, and the downs of Epsom.

The North Tower is fitted with one of Waygood's Patent Water-balanced Lifts, which makes the ascent of 181 feet in about 30 seconds. The motion is peculiarly smooth and pleasant, although travelling at this speed. There is no shock at starting or stopping to disturb the susceptibilities of the most nervous person, and, with regard to safety, the cages are suspended by five steel wire-ropes of Messrs. Bullivant's best make. Each of these ropes is of ample strength to do the work alone with a good margin of safety. There is also a Safety Apparatus of the most approved type.

A few weeks after the visit of the French Emperor and Empress to the Palace, the fountains were again turned on to their full power and gave a magnificent display. This was on June 2nd, 1855, on the occasion of a fête and Flower Show on an unprecedented scale by the Royal Horticultural Society. The entrance fee was fixed at a guinea, and no fewer than 30,000 people of fashion and position paid this fancy sum—£31,500 being the gate-money for one day, which thus established a record that has never, it is believed, been beaten.

The next most important event in the history of the Palace happened about a year later (May 1856), when the Crimean War came to a close—a result which was commemorated by the inauguration of the “Peace Trophy” and “Seutari Monument,” as designed by Baron Marochetti—Seutari, which had witnessed the angelic ministrations of Florence Nightingale, our immortal “Lady with the Lamp.” The unveiling ceremony was again performed by the Queen, who was accompanied by the Prince Consort and all the other members of the Royal Family. Present also were Her Majesty’s Minister and a large number of Crimean officers in full uniform, while there was a big muster of the Brigade of Guards, and representative detachments from almost every regiment in the Army.

A few weeks later (June 19th), the Queen and the Prince Consort returned to the Palace—this being now their fourth visit within two years—bringing with them the Prince Regent of Baden and Prince Frederik William of Prussia—who had but lately plighted his troth to our Princess Royal. The Royal party was accompanied through the Palace and over the grounds by Sir Joseph Paxton, the rebuildier of the edifice and designer of the fountains, which had now been further improved, and which used as much as six million gallons of water in three-quarters of an hour. The weather was superb, and in the words of a writer of the day, “The richest visions of the Arabian Nights and Persian tales seemed more than realised as one gazed on the gorgeous scene.”

The Queen was unavoidably absent from the first Handel Festival at the Palace in 1859—the centenary of the great composer’s death, but the Royal box was occupied by the Prince Consort, Princess Alice, Princess Helena, and the Count of Flanders.

Before, however, referring in detail to that epoch-marking event, it will here be opportune to say something about the Crystal Palace as the intended home of all that was best and noblest in music.

To begin with, the Palace Band—of which the first director was Herr Schallen, and the next Herr August Manns—who had both been Prussian bandmasters—soon proved to be the best of its kind in the kingdom, while there was no concert-hall to come remotely near the great Central Transept.

The whole of the western end of that Transept, rising 170 feet in height from the floor, is occupied by the grand Orchestra, capable of accommodating 4,000 performers, which was erected for the Great Handel Festival to be held triennially, but which was also frequently used for other musical celebrations. In the centre of the Orchestra is the Grand Organ, built by Messrs. Gray and Davidson. It contains 4,568 speaking pipes.

At the south side of the Transept, in the angle formed by the Nave and Transept, is the Concert Room, a finely-decorated hall, capable of seating 4,000 persons; it has a very spacious orchestra, seats for a numerous Chorus, and a fine Organ, built by Walker. To the north, in a corresponding position, is the Opera Theatre, in which nearly 4,000 spectators can be comfortably seated; the stage is very convenient and complete in all details, and adapted for spoken drama as well as opera.

Opening of the Crystal Palace. The Arrival of Her Majesty.
1851.

Hulton & Parsons Ltd

*Opening of the Crystal Palace at Sydenham
1851.*

For the purpose of the first Handel Festival the Orchestra was enlarged to the full width of the Transept, viz., the 216 feet with a central depth from front to back of about 100 feet. Its extent will be better realised when it is stated that its width is exactly double the diameter of the dome of St. Paul's, and that it possesses an area larger than the combined orchestras of Westminster Abbey (as arranged for the commemoration of 1784), York Minster (as at the Festival of 1823), Birmingham Town Hall, the Leeds Town Hall, St. George's Hall, Bradford, the Philharmonic Hall of Liverpool, and some of the minor orchestras.

If, at the opening of the Palace in 1854, the Queen had said that the music then performed "had the finest effect Her Majesty had ever heard," how much grander must have been this effect after the Orchestra had been increased, and experience gained for perfecting the musical arrangements. The arrangement of the Handel Festival was taken in hand by the Sacred Harmonic Society, and by the summer of 1857 it was able to have its first preliminary exercise with an orchestra of nearly 2,500 efficient performers, which the Prince Consort in his diary pronounced to be "quite excellent." The oratorios thus rendered were the "Messiah," "Judas Maccabæus" and "Israel in Egypt."

In June next year (1858), the Handel Festival Choir, which included Madame Clara Novello, Madame Lemmens-Sherrington, and Mr. Sims Reeves, gave a grand "choral demonstration" at the Palace—simply to keep their hands, or rather their voices, in, by practising for the Festival of June, 1859, which, by the way, was to be preceded in January by a Burns Festival, the poet having been born in the composer's death-year.

In the first Festival year proper, under Sir Michael Costa, the number of performers of all kinds fell little short of 4,000, the London contingent of the chorus consisting of about 2,000, while nearly every large town, and well-nigh every cathedral city, contributed their most accomplished singers. The programme was the same as at the preliminary exercise in 1857, save that "Judas Maccabæus" was replaced by the "Dettingen Te Deum" and a selection from other oratorios. Mr. Brownsmith presided at the organ, and the leading soloists were Madame Clara Novello, Madame Rudersdorff, Madame Lemmens-Sherrington, Miss Dolby, Mr. Sims Reeves, Mr. Weiss and Signor Belletti, and others already stated below. The Prince Consort and several other members of the Royal Family, in the unavoidable absence of the Queen, occupied the Royal box, and, when the immense audience rose at the sound of the National Anthem, the effect can well be described as having been tremendous.

From every point of view the Handel Festival of 1859 was a great and epoch-marking success. The four performances, including the rehearsal, were attended by 81,319 persons—or 30,000 more than its tentative predecessor in 1857; while not only did each day's receipts exceed those of the preceding day, but the last day's takings surpassed the sum of £16,000.

The Handel Festival of 1859 had been organised with quite a special object—to celebrate the centenary of the composer's death, and the idea of a triennial recurrence was not contemplated by the promoters; but, in face of such a colossal success, it would have been a national disgrace to allow a celebration which afforded such unmixed gratification, and which, moreover, had given such a stimulus to choral practice throughout the world, to lapse and lie dormant for another century. To the credit of its founders it was therefore determined that Handel's greatest works should be periodically heard under the grandest possible conditions, advantage being taken of every improvement which increased organisation, advancing choral practice, improved orchestral, and harmonical arrangements could suggest.

Accordingly the Festival became triennial, and so it was repeated till 1883, when the next was fixed to take place two instead of three years later, by reason of the fact that 1885 was the bi-centenary of Handel's birth, and from that year the period of the recurrent celebrations was the same as before.

The Centre Transept has repeatedly also been the scene of Mendelssohn, Haydn, and other musical festivals, though the popular favourite continued to be Handel—a naturalised Englishman, and it was in England and for Englishmen that his greatest oratorios were written. It is to them also that we owe our high position as a musical nation, seeing that in no other country is there such a wide popular acquaintance with Handel's music as in England. The position of conductor of the Handel Festivals was held till 1883 by Sir Michael Costa, who was then succeeded by Mr. August Manns—later recipient of a knighthood for his distinguished services to the musical interests of the British people.

But though Handel continued to be the predominant musical genius at the Palace, the Centre Transept—be it repeated—was also the scene of imposing tributes to other creators and workers in the same field. In 1860, for example, the year after the first Handel Festival, the inauguration of a colossal statue of Mendelssohn, a design executed by Mr. Charles Bacon, gave occasion for a grand performance of the oratorio of "Elijah" on a scale far exceeding any which had ever been attempted before, the orchestra consisting of nearly 300 performers under Sir Michael Costa; while in the following year Haydn's "Creation" was similarly produced by the same number of musicians, the chief vocalists being Mlle. Titiens, Madame Rudersdorff, Mr. Sims Reeves and Mr. Santley.

In 1860, also, the Palace received a visit from between 3,000 to 4,000 members of the French "Société des Orphéonistes"—a very extensive association for the production of vocal part-music which has its headquarters at Paris, but whose branch societies are to be found in almost every town and village of France. Their performances at the Palace were conducted by Mons. Eugène Delaporte, the founder of the Society, to whose personal exertions it owed the striking success which it had attained. A visit at this juncture, said the season's programme, "from so large a body of our allies and neighbours cannot fail to be looked upon as an event of really national importance." It may, indeed, be said to have marked the beginning of that new era of intercourse between the two nations which eventually resulted in the "Entente Cordiale," so that the Crystal Palace is well entitled, on this and other grounds, to the credit of having been an international agency for good—a powerful influence for promoting peace and goodwill among the nations.

In 1863, the chief musical event at the Palace was the production of Mendelssohn's "Athalie" (by Racine), followed by the orchestral works composed for the opening of the International Exhibition by Auber and Meyerbeer, the entire band and chorus—again under Michael Costa—consisting of 2,500 performers. Gounod's "Redemption" on the same scale was also added (in 1886) to the musical repertoire of the Palace, as well as Sullivan's "Golden Legend" in the following year; while among the other events of a similar kind which attracted multitudes to Sydenham was a "grand Military Musical Fête to commemorate the Suppression of the Indian Rebellion," including pieces by Meyerbeer, Beethoven, Wagner and Rossini; and also a Grand Festival Benefit Concert in aid of the portion of the Palace (North Transept) recently destroyed by fire (in 1866). Richard Wagner, too, made his triumphal entry into the Palace (1882) with the prelude to his "Parsival," while his death in the following year was the occasion for a complete Wagner concert. Anton Rubenstein, the great violinist, too, came to charm vast audiences, who were spellbound to an extent that Orpheus might have envied. As for the numerous fêtes and performances of the Tonic Sol-fa Association at the Palace, do they not form a prominent part of the musical history of our times?

Henson & Hornsby del.

*Opening of the Crystal Palace: The Archbishop's Prayer
1851.*

*Visit of the Emperor and Empress of the French with
Queen Victoria and Prince Albert.
1855*

And then, as for the Saturday and Ballad Concerts—what would the people of London have done without them? Who can estimate the influence they have exercised for more than half a century in moulding the musical tastes of the British nation? By 1859, the year of the first Handel Festival, the weekly concerts conducted by August Manns, director of the Palace Band, had become a recognised institution. “They were due,” said one of his friends, “to his belief that an immense shilling audience could be attracted by good music even in England, and the faith that was in him was justified.” At those musical week-ends some of the greatest musicians and singers of the day appeared.

Hand-in-hand, moreover, with Music went Opera and Drama; and perhaps the culminating point of their activity and attractiveness was the Queen’s first Jubilee year (1887), when, with scarcely one exception, all the most eminent artists and actors made their appearance at the Palace, where operas and plays that had proved successful in London were reproduced in their original casts, including the companies of Mr. and Mrs. Kendal, Wilson Barrett, Bernard Beere, Charles Wyndham, D’Oyly Carte, Beerbohm Tree, Augustus Harris, Arthur Roberts, Geneviève Ward, C. H. Hawtrey, Yorke Stevens, German Reed, Kate Vaughan, J. L. Toole, Edward Terry, and others.

In no theatre, perhaps, in the United Kingdom, and certainly very few in the world, was there annually given so varied a selection of stage performances of all kinds as at the Crystal Palace Theatre. Its dramatic performances covered the entire field of histrionic art, ancient and modern—classic and romantic, tragic, comic, farcical, operatic, burlesque, and pantomime. Taking an average of ten years—say from 1875 to 1885—no fewer than a hundred various pieces were produced yearly, a feat which was probably not surpassed by any other theatre in the world during the same time.

By the beginning of this period—1875 to 1885—the Company could boast that the Palace had already been visited by 38,271,877 persons, that is, by 7,000,000 in excess of the entire population of the United Kingdom and Ireland, a number equal to about the united populations of Spain, Portugal, Belgium, Switzerland, Denmark, Sweden and Norway.

The Palace had not only more than fulfilled, it had even excelled, its high mission. It had carried out, often at a sacrifice, its mandate of educating the public eye and ear. Art and Science had not been neglected even though their cultivation might at times have seemed to be unremunerative. But, while remaining the Palace of the People’s Instruction, it also became the Palace of the People’s Pleasures. It might even have been called the Palace of the World’s Pleasures, for the work done by it had been more than national; it had been cosmopolitan. The Palace had entertained Emperors, Kings, Sultans, Princes; it had fêted illustrious men, irrespective of country, rank, occupation or religion. It had long been the favourite place for the periodical gatherings of great organisations, charitable, social, friendly, educational, and religious; while it had also opened up many new sources of innocent recreation, impossible anywhere but in its vast indoor and outdoor spaces.

Allusion has already been made to a visit of the French Emperor and Empress with the Queen and the Prince Consort in 1855; and among the subsequent royal fêtes were those in honour of the Sultan of Turkey (1867), the Duke of Edinburgh (1868), the Viceroy (or Khedive) of Egypt (1869), the Prince and Princess of Wales (1872), the Shah of Persia (1873), the Czar Alexander II. of Russia (1874), the Sultan of Zanzibar (1875), the King and Queen of Greece (1876), the Duke and Duchess of Connaught (1879), the Prince and Princess of Wales (1887), the Shah for the second time (1889), and the German Emperor and Empress on the occasion of their first State visit to this country in 1891.

Those Royal visits will always form red-letter days in the annals of the Crystal Palace by reason of their special entertainment programmes—musical and otherwise—and of the immense multitudes which they attracted to the grounds. But first of all reference must be made to a visit of the Prince of Wales in June, 1867, a month before the arrival of the Sultan, to attend a Grand Benefit Concert in aid of the restoration of that portion of the Palace recently destroyed by fire—the north transept. The band was composed of those of the Royal Italian Opera, Her Majesty's Theatre, the Wandering Minstrel Society, the Crystal Palace, and the Sacred Harmonic Society; while the chorus comprised the London contingent of the Handel Festival Choir, the chorus of the Royal Italian Opera, and many others, totalling 2,500 performers. The presence of the Prince of Wales as the special representative of the Queen, who had been deeply moved by the fire disaster referred to, acted as a magnet to multitudes, and the concert was a complete success—just as it was also a very great compliment to the Crystal Palace Company.

The fire disaster, which had thus to some extent been repaired by the benefit concert of the Palace attended by the Prince of Wales, occurred on Sunday, December 30th, 1866, and resulted in the complete destruction of the north end of the building with its magnificent collection of tropical plants, its natural history collection, its Alhambra, Assyrian, and Byzantine Courts, its luxuriously appointed royal apartments, printing offices and library; while large numbers of birds, monkeys, and other animals had perished. The damage was roughly estimated at £200,000 to £300,000; and it was well that Sir Joseph Paxton had died some little time before, otherwise the calamity might have broken his heart.

The next serious disaster which was to befall the Company was in 1880, when water this time was to be the agent of destruction, through the bursting of one of the great water tanks; but the damage done was insignificant compared with that resulting from fire.

In the summer following the great fire, Abdul Aziz, Sultan of Turkey, accompanied by the Prince of Wales and other members of the Royal Family, paid a state visit to the Palace, and was intensely pleased with the command musical festival in his honour, which was described on the programme as “extraordinary”; and so it was, seeing that it included an ode to His Imperial Majesty, expressly written for the fête by Zafiraki Effendi, set to music by Signor Arditi, and sung in *the original* language by the whole of the artistes of Her Majesty's Theatre and Chorus.

For the benefit of those artistes the Turkish original had been worked out phonetically in English characters; and the learning of it by rote, and singing of it in such a way as to make the Sultan almost believe that the choristers in front of him were his own subjects, was a feat of its kind which had never been equalled at the Palace since Blondin, the hero of Niagara Falls, six years previously (1861), had given such an exhibition of tight-rope walking as attracted all London to hold its breath at the giddy spectacle. Here are two of the seven verses of the ode which the artistes of Her Majesty's Opera contrived to sing in Turkish:

*Hail, Sooltán! thou mighty ruler, London bids thee welcome here,
Worthy thou the throne of Osman, long remain our hearts to cheer!
Long and peaceful may thy reign be to thy grateful people dear;
At thy feet, with faces darkened, may thy foes fall down in fear!
Heav'n preserve thee, Abd'-ool-Aziz, and still vouchsafe our prayer to hear,
Brighter still, and brighter rising, may thy light shine long and clear!*

*Happy day for England's people! O thou East, look forth and say!
On thy dazzl'd sight arising, has the West new light to-day?
At the people's shouts of gladness may all woes flee far away,
May the mournful heart be lightened on this bright and festal day.
May the land all ring with voices, which their tuneful homage pay,
All men's faces shine with brightness of this new and glorious ray!*

The Opening Ceremony.

The Loggia of the Italian Court.

Ed. L. & Co. 1889

Antediluvian Animals.

Hudson & Koons Ltd

The Medieval Court.

“Happy day for England’s people!” Yes, and a happier one still for the Directors of the Crystal Palace to whom the Sultan Abdul Aziz handed a cheque for £1,000 as his appreciative mite of contribution to the restoration fund, and in acknowledgment of the marvels of amusement, linguistic and otherwise, which he had seen, but above all things heard, at Sydenham.

In February of the following year, 1868, the North Wing of the Palace, which had been destroyed by fire, was opened just in time to add to the splendour of the reception offered to H.R.H. the Duke of Edinburgh on returning from his voyage round the world in the “Galatea.” He was accompanied by the Prince and Princess of Wales, and there was scarcely moving room in all the Palace or its grounds. The chief features of this Royal Fête were a grand opera concert, and a magnificent display of fireworks which were in the nature of quite a new departure in the pyrotechnic field. Among other things the display included a fire-picture of the “Galatea” under full sail—the length of the piece being 80 feet, and the height of the masts 40 feet.

Thenceforth those displays were ever the summer-night marvel at Sydenham, causing the Crystal Palace Fireworks—which for many years were devised by Messrs. Broek, and afterwards by the firm of Pain—to be world-renowned. But few who witnessed these gigantic displays ever realised that, on the occasion of a grand fête, nearly five tons of material are consumed, the total weight of the mortars being about eight tons; or that in the set pieces seven miles of quickmatch are used. The “Niagara of Fire,” a magnificent molten cascade, covered an area of 25,000 feet, nearly a ton of iron filings being employed to produce it. In the magical Illumination of Park, Fountains, and Water Towers upwards of a ton of coloured fire is used. Twenty flights of shells are fired, numbering in all 750 shells; batteries of 650 large Roman candles, flights of 5,000 rockets, discharging on reaching their topmost height gold and silver stars, showers resembling birds of paradise plumes and dragon-flies, while a dozen gas balloons, illuminated with magnesium light, release fireworks as they ascend. Whether looked at from an artistic or a mechanical point of view the Crystal Palace Fireworks were pre-eminently magnificent, and never failed to interest and delight the vast crowds of spectators.

The list of the great set pieces of the Crystal Palace Firework Displays would almost form a pictorial history of our own times; stirring scenes of war; the arts of peace; the great buildings of the world; its foremost men, past and present; celebrated paintings and nursery rhymes have all been reproduced in many-coloured outlines of fire upon the Palace Terraces. But perhaps the biggest spectacular set piece ever produced by the Broeks was the Battle of Trafalgar, which was 820 feet long, while the largest cataract of fire ran to 500 feet broad, and nearly 100 feet high. This was fired electrically by the German Emperor in 1891. The cost of each display averaged £10 a minute, and, as it lasted half an hour, the total expenditure per night was £300.

Scarcely inferior to the welcome which, in 1867, had been given to the Sultan of Turkey, Abdul Aziz, was the entertainment programme in 1869 in honour of his Egyptian Viceroy, who was so enchanted with everything he saw and heard that he, too, subscribed £500 to the restoration fund. Again there was a monster musical festival carried out by 3,000 performers, and again the terraces of the Palace were flooded with rainbow-coloured fire.

Next year, also, there was a fête to commemorate the opening of the Suez Canal which had given Egypt, the country of the Sultan’s Viceroy, an international importance it had never possessed before; and M. Lesseps, the constructor of the Canal, who was present, figured, of course, as the hero of the day.

In the summer of 1871, the year of the fourth great triennial Handel Festival, the Grand Duke Vladimir of Russia came to London, and was royally entertained at the Crystal Palace by the Prince of Wales, His Royal Highness little thinking that the next grand fête at Sydenham would take the form of a festival of thanksgiving for his own recovery from the illness which was to throw such a cloud of gloom over the entire nation.

The musical celebration at Sydenham (1st May, 1872) completed the religious service which had been held at St. Paul's (27th February). The Royal party included the Prince of Wales, Duke of Edinburgh, Princess Louise, Princess Mary of Teck, Duke of Cambridge, Duke of Richmond, Duchess of Sutherland, and many other illustrious persons. The musical part of the programme comprised a Te Deum specially composed for the occasion by Sir Arthur Sullivan, and an admirable concert by all the best singers of the day, including Signor Foli, whose rendering of "Hearts of Oak" with its "Come cheer up, my lads, 'tis to glory we steer," was rapturously applauded as the appropriate note for the occasion. No fewer than 60,000 witnessed the firework display, which included two colossal figures of Britannia—the first in an attitude of mourning with the motto "Those painful, terrible December days," the other with the scroll "The nation rejoices."

That was on May Day, 1872, the eighteenth anniversary of the opening of the Palace by the Queen; and on July 18th following, Sydenham once more enjoyed the favour of a visit from the Prince and Princess of Wales, in whose honour there had been piled up a colossal programme of attractions which comprised Sir Arthur Sullivan's "Te Deum" and solos by all the foremost artistes of the day, including Mr. Santley, who, "by special desire," sang "The Hardy Norseman."

*The hardy Norseman's house of yore
Was on the foaming wave,
And there he gathered bright renown,
The bravest of the brave.
Oh! ne'er should we forget our sires,
Wherever we may be;
They bravely won a gallant name,
And ruled the stormy sea.*

"The Hardy Norseman" it was which had appealed to the Prince of Wales; but an entertainment of a very different kind had to be provided next year (June 30th, 1873), when the Shah of Persia, Nasr-Ed-Din, now joined the ever-increasing ranks of those foreign potentates who had paid a visit to the Crystal Palace as one of the most attractive sights of London—a sight which almost reminded him of the world of delight referred to in the Persian love-song that was sung in his honour by the ladies of the Palace choir and band:

*Come where the grass is green,
Where roses ever blow,
While through the peaceful scene
Eternal rivers flow.
Our Persian maidens do not flee,
Nor at thy fate repine;
Our souls with thine shall mingled be,
As water is with wine.*

The Shah, who was accompanied by all the chief members of our Royal Family, came in state and was blazing with diamonds. A dais had been erected for him on the great stage on the garden side of the Centre Transept, and during his progress thereto along the Northern Nave, the bands played while the Handel Festival Orchestra

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Interior of the Egyptian Museum with the Philae Portico.

Ludlow & Sons, Ltd

Entrance to the Egyptian Court

struck up the "Persian March." Persian airs continued to be played until the Shah was seated, when he was treated to a gymnastic display by members of the German Turnverein in London, athletic feats by Japanese performers, and a trapeze performance by Romah, after which there was a grand fountain display, a balloon ascent, dinner, and fireworks such as had never been seen in the land of Omar the Tentmaker. The Shah was so delighted with the entertainment and the Palace generally that he postponed his departure from England in order to pay it a second visit. But this time he came in the character of the Kaliph Haroun-al-Raschid, who was fond of disguising himself and mixing with his subjects. That is to say, as one writer put it, "he went in plain clothes on a popular shilling day, and insisted on mingling with the people. He walked freely about the Palace and grounds, and made himself very agreeable. He told the manager that it was the happiest evening he had spent in Europe."

Even as "to Amurath an Amurath succeeds," so the Shah of Persia was followed next year (1874) by the Tsar of all the Russias, Alexander II., who had done two things in particular to commend himself to the favourable opinion of the British people. That is to say, he had emancipated twenty millions of serfs, and also given his only daughter in marriage to our sailor-prince, the Duke of Edinburgh; so that, on making his appearance at the Crystal Palace in May of the same year (1874) in which his only daughter, Maria, had been added (in January) to our Royal Family, the Tsar-Emancipator was greeted with an outburst of cheering and of jubilant music :

*God save the noble Tsar !
Long may he live, in power,
In happiness, in peace, to reign !
Dread of his enemies,
Faith's sure defender,
God save the Tsar !*

while Mlle. Titiens followed with "Home, sweet Home."

When the Crystal Palace was first opened by the Queen we were on the brink of a war with Russia; and just twenty years later we were paying the highest honours to that country's autocratic ruler, who, seven years afterwards, was to meet with such a terrible death at the hands of Nihilist assassins.

The Tsar's procession from Buckingham Palace to Sydenham was a pageant in itself, consisting as it did of twelve open carriages and a shining escort of Life Guards. With His Imperial Majesty, of course, were the Prince and Princess of Wales, and the lately-married Duke and Duchess of Edinburgh. On his arrival at the Palace the Russian hymn was performed by no fewer than eleven massed bands, including all those of the Household troops, the Royal Engineers, the Royal Marine Artillery, and the Rifle Brigade, numbering upwards of 500 instrumentalists, whose rendering of the famous "Preobajenski March" was a thing to remember for the rest of one's life.

At a grand military concert the chorus consisted of 2,500 voices. After the concert there were fountains and fireworks displays, possible nowhere else in the world outside those shining terraces at Sydenham.

And then it was the turn of Syed Barghash Ben Said, Sultan of Zanzibar, who was correspondingly entertained at the Palace on June 19th of the following year (1875). But probably this dusky African potentate, whose island we were afterwards to receive from a "protecting" Germany in exchange for the rocky islet of Heligoland, was less edified with a performance of Handel's "Acis and Galatea" than with the ensuing grand military concert, and the still grander display of fireworks, especially the "great aerial harlequinade produced by the simultaneous discharge of fifty shells,"

and the “final girandole of 2,000 large coloured rockets,” congenial in their fiery grandeur to the Arab-African mind to which Mr. Brock probably appeared far more wonderful artist in his way than the composer of the “Messiah.”

That was in 1875, and next year to Zanzibar succeeded Greece in the persons of its King and Queen, who were, of course, accompanied by the Prince and Princess of Wales; or rather it was their Hellenic Majesties who accompanied the Prince of Wales, in whose honour the Crystal Palace had organised another colossal fête to celebrate the Heir Apparent’s safe return from his epoch-marking tour in India.

*“Our Prince returning cheers once more
A loving wife and children fair,
And in their joy, with soul and voice,
A nation claims this day to share.
The Moslem proud, the warlike Sikh,
To him have lowly bow’d the knee,
But dearer to his heart must rise
The English welcome true and free.
Then let us raise a gladsome strain
To greet our England’s Prince again.”*

That was a verse of the new part-song which greeted the Prince of Wales on his appearance in the Royal box, while the programme also included a modern Greek song, and an ancient Latin one out of Horace, “*Integer vitæ scelerisque purus*,” etc. But what was that reminiscence of Roman times compared with the chariot-driving and other equestrian performances which would have put the Romans to shame? Did any Roman ever drive forty chariot horses at a time as was now done by “the famous Mr. Madigan?”

Then, too, what would the Romans have thought of “the Bedouin Arabs in their bounding feats”; or of “Carlotta Felix and her performing dogs”; or of “John Cooper with his eight trained elephants in their extraordinary performance of dancing waltzes and hornpipes to music”; or of the phenomenal performances on a bamboo cane of Gingero and Como Ketchy (natives of Japan)? But above all of the aforesaid John Cooper, who surpassed the performances of his eight trained elephants with the truly astounding exertions of his “group of seven lions,” which might have moved at once the admiration and the envy of the Prophet Daniel?

But if Daniel would have admired, and also been tranquillised by, the lion-taming feats of John Cooper, what would William Tell, who shot an apple from his son’s head, have thought had he come to life again and gone to the Crystal Palace on June 21st, 1879, to behold the rifle-practice of Dr. W. F. Carver, “the great American marksman and champion rifle-shot of the world,” whose wonderful performances formed part of the programme of an entertainment given in honour of a visit of the lately-married Duke and Duchess of Connaught? And to this soldier-son of Queen Victoria, wedded to the daughter of one of Germany’s greatest captains, Prince Frederick Charles—the “Red Prince,” captor of Metz—the two-thousand-voiced choir sang from Wagner’s “March and Battle-Hymn” in “Rienzi”:

*“Arm, Romans, arm! Arise for home and altars;
Scorn on the son who in his duty falters!
Curst be the foe who threatens our disgrace—
Death be his doom—and Heaven avert its face!”*

The Egyptian Court.

London, W. & A. G. 1855.

Hudson & Havens, Ltd.

The Egyptian Court

Three years later (June 2nd, 1881) their Royal Highnesses the Duke and Duchess of Connaught returned to Sydenham to open in great state the first of the series of Annual International Exhibitions (Wool, Woollen Manufactures, Machinery and Allied Industries), which the Palace Company had decided to establish in connection with the staple industries of England in the belief that such an Exhibition, at which all nations should be free to enter into friendly rivalry with the United Kingdom and its Colonies, would promote technical education and must produce many direct and indirect benefits to the Trade, Commerce and Manufactures of the entire British Empire.

Side by side with this Industrial Exhibition—for extremes ever meet—was to be witnessed a wonderfully realistic scene of war in the shape of a colossal panorama of the siege of Paris by the French artist, M. Philippoteaux. It was the largest and most comprehensive thing of the kind ever done, the canvas alone comprising 22,000 square feet of surface, and containing thousands of figures. Afterwards the same artist was to enhance the attractions of the Palace with a similar presentation of the Battle of Tel-el-Kebir, where, by the way, the Duke of Connaught commanded the Brigade of Guards ; while later, in 1887, this Egyptian battle-scene was to be replaced by “ The City of Rome defended by the Garibaldians.” Finer examples of the panoramic art have never been seen before or since.

On Midsummer Day, 1886, the Crystal Palace Company gave a monster fête in honour of the Colonial and Indian representatives at the South Kensington Exhibition ; and at the banquet to which they were treated their health was proposed by Field-Marshal Lord Napier of Magdala. Two days later the Palace enjoyed the favour of another visit from the Prince and Princess of Wales, a guard of honour being furnished by the 1st V.B. of the Queen’s (West Surrey) Regiment ; and on this occasion there was for the first time performed by the united bands and choir a festal march entitled, “ Welcome ! ” and adapted by Mr. Manns to the air of a popular Danish song “ There is a beautiful Land ” :

*Hail ! Prince of ancient race,
Within these crystal walls,
We greet thee who hast deigned to grace
This day our lucent halls.*

*Hail thee ! of noble line,
Thy rule is love, not fear ;
Therefore we welcome thee and thine,
And give thee heartier cheer.*

*This day let faction cease,
Love only holds the field ;
The only sword the might of peace,
And loyal hearts the shield.*

Next year also (1887), the Queen’s first Jubilee year, the Prince and Princess of Wales returned to Sydenham (June 30th), and were treated to a grand vocal and instrumental concert—the Handel Festival Choir consisting of 3,500 performers. The illuminations were on a vaster and more magnificent scale than ever, and included “ Clusters of Roses, Shamrocks and Thistles, imperceptibly changing to Portraits of Her Majesty the Queen, the Prince and Princess of Wales.”

After this pyrotechnic display their Royal Highnesses proceeded through the grounds to witness a “ Grand Mythological Open Air Ballet ” entitled “ The Sculptor’s Vision,” in which all the chief gods and goddesses of antiquity, including the Three

Corridor at the back of the Greek Court

Exterior of the Italian Court

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The Mediceo Court

There had previously been fourteen State, or semi-State, visits to the Palace, and those whose memories went back as far as 1854, when it was opened by the Queen, were of opinion that the present one surpassed them all; certainly, the event was most brilliant and completely successful, thanks very largely to the perfect arrangements. The vast crowd—nearly 55,000 passed the turnstiles—were enabled to move about in perfect freedom, and no better testimony could have been given to the tact and exercised by those responsible for the maintenance of order.

After the review, the Imperial and Royal party repaired to the Palace to hear a portion of the concert, subsequently adjourning to what was known as the Prince of Wales's Rooms for dinner. Lastly came the grand firework display, which surpassed all previous records of the same kind. Most interesting of all were the fire-portraits of their Imperial Majesties, evolved from bouquets of flowers, which the Empress fired by electricity from the Royal Box. But what most of all fascinated the Emperor was a grand naval display representing the "Battle of the Nile," seeing that he yields to none in his admiration of the deeds of Nelson, "the greatest sailor since the world began."

Napoleon III., in the palmy days of the Second Empire, was wont to astonish Europe by the brilliancy of his entertainments at Versailles. At Chicago, the Americans had made gorgeous displays; and the coronation of the present Tsar and Tsaritsa caused Moscow to be the brightest jewel in the imperial crown of Russia; but none of those rejoicings made a radiant picture, complete in one frame, equal to the shows at "the Temple of the Countless Diamonds"—as an Indian Prince once called the Crystal Palace with the true poetic imagery of the East.

The Palace became the grown-up Exhibition of 1851—the Hyde Park glass-house arrived at maturity—and it never altogether divested itself of the special character of its parent edifice. For, in addition to being the People's Palace of Pleasure, it also continued to be a centre of popular enlightenment, on all subjects of general interest, by means of object-lessons which are the most effective instruments of education. To understand a thing one must see it; and there are few things in the whole range of the life, not only of the nation but also of the Empire, which visitors to Sydenham have not had an opportunity of beholding with their own eyes. Not a year has passed since the Palace was opened in 1854 without its being the scene of an exhibition of one kind or another, as only one of its many and varied charms. Bewildering, indeed, is the record of those exhibitions which attracted so many millions of interested admirers—special exhibitions of flowers, roses, potatoes, pigeons, poultry, cats, dogs, goats, rabbits, birds, mules, donkeys, horses, and many other things.

Reference has already been made to the initiation, in 1881, of a series of International Exhibitions, the first being that of Modern Manufactures and Allied Industries; and that was followed by others of the same cosmopolitan character: Electrical Contrivances (1882 and 1892); Potatoes (1883 and 1886); Arts, Manufactures, and Scientific, Agricultural and Industrial Products (1884); Photography (1889); Mining and Metallurgy (1890); Africa (1895); Horse and Horseless Carriages (1896); while in 1897 the Imperial Victorian Exhibition, forming the outstanding feature of the Golden Jubilee celebrations at the Palace, was intended to illustrate by historical and modern specimens, original models, practical examples, documents and designs, the progress made in every national direction during the record reign of the Queen-Empress. The sections comprised: 1—Industries and Inventions. 2—Naval and Military Services. 3—India, the Colonies, and Dependencies. 4—Fine Arts. 5—Music and Drama. 6—National Sports, Pastimes, and Recreations. 7—Victorian Stamps, Autographs, Coins and Medals, etc. One of the most interesting

side-shows of the Imperial Victorian Exhibition—which was visited by the King of Siam and many other distinguished persons—was a working coal-mine, as realistic as it could possibly be. It had full-sized roads, and was fitted with mining electrical machinery, steam-haulage engine, a 70 h.p. steam fan, and other appliances, as in an actual colliery. In connection with the Exhibition twenty lectures were delivered at the Palace by distinguished specialists in as many fields and phases of national life during the unparalleled reign of the Queen.

Next year (1898) the Prince of Wales opened an International Exhibition of Photography, which was in the nature of a complete up-to-date summary of the history and gradual evolution of that modern art, and of its present importance in all the fields of science, industry and domestic life. This was followed, in 1899, by an Article Club Industrial Exhibition, the unique feature of which was that there was but one exhibit of each character, the element of competition being thus totally eliminated. This marked a new era in industrial exhibitions. The manufacturer had a more favourable opportunity of showing purchasers the best he could produce, and there being but one exponent of each trade prevented the sense of wearisome repetition which had so frequently prevailed at world-shows.

In 1901, the Jubilee of the original Crystal Palace—which had been transplanted to Sydenham—was celebrated by what, perhaps, was the most interesting of all the exhibitions that had ever been held within its “lucent walls.” This was the Naval and Military Exhibition, which was opened by Field Marshal Earl Roberts on May 23rd, 1901, a few months after his return from South Africa. The event was also marked by the unveiling by Countess Roberts of Mr. Bates’s impressive statue of her illustrious husband.

Referring to the Exhibition of 1851, his Lordship said it would always be fixed in his memory by the fact that it was the only time in his life he had seen the Duke of Wellington. “That was a few months before I started for India and just one year before the great Duke died.” “The Directors of the Crystal Palace,” he added, “could not have done better, by way of celebrating the Jubilee of 1851, than by organising such ‘a magnificent collection of exhibits,’ and the imposing naval and military displays which correspond so well with the present sentiments of the British people.”

To do their share of their “country’s work,” the Directors of the Crystal Palace placed 50,000 guinea season-tickets at the disposal of the various Service Charities, to be sold for the benefit of their funds without reserve, and Lord Roberts was able to announce that £12,000 had already thereby accrued to those funds. But the Directors did more than this; for they placed the Centre Transept at the disposal of those interested in the relief of sufferers by the war for the purpose of a grand military concert, which filled the colossal concert-room not only with about 15,000 hearers, but also with thunders of applause.

Altogether 700 musicians answered to the bâton of the conductor; and a striking incident in the performance was the sounding of the “Charge” and various other calls on the celebrated “Balaclava Bugle,” lent for the occasion by Mr. J. Middlebrook, who had purchased it for the sum of £787. During the Exhibition the distinctive feature of the daily programme at the Palace was a grand naval spectacle on the lake in the North Tower Gardens, depicting with vivid realism the Battles of Trafalgar and the Nile, and the combined shows attracted a greater number of visitors than for many years.

Next season, which was the Coronation year of King Edward the Peacemaker, brought with it an Exhibition designed to demonstrate the immense commercial development that had taken place in the United States of America during recent years, and was the largest and most important exposition of American products, arts, industries and inventions hitherto seen in the United Kingdom. With a population

Harold P. Gossard

Central Doorway of the Renaissance Court.

The Renaissance Court.

Edison & Thomas Lee

The Italian Court.

of over 80,000,000, and a climate ranging from Arctic Alaska to the tropical South—with their vast natural resources, and the great industrial wealth and activity, the United States of America offered a wider scope than any other individual country for a great National Exhibition.

A population of 80,000,000! which was just about the number of people who by this time had passed the turnstiles of the Palace to be delighted, instructed, and amused.

It would only be indulging in wearisome redundancy to describe, or even to enumerate, the other Exhibitions which followed, culminating in the All-British Fair connected with the "Festival of Empire" and "Pageant of London," held in King George's Coronation year 1911; and nowhere in all the world is there a place more suitable for such monster markets.

The Crystal Palace is one of the largest places of business in or near the Metropolis, giving daily employment to several hundreds of hands. Shopkeeping in a climate like ours is largely carried on by favour of the weather. Here at all seasons under a lofty glittering roof, unconscious of fog or rain or wind, the visitor may saunter pleasantly through many shops filled with artistic, useful, and ornamental productions. There is no obligation to purchase because one comes to inspect. Most things that minister to human wants are to be found in the Industrial Courts, and the collections are designed—not only for the casual visitor who buys because he encounters some beautiful or desirable object haphazard, but also for the needs of the great resident population close around and in easy connection with the Palace.

Yet not only was, and is, the Crystal Palace one of the largest places of business in or near the Metropolis; it is also the largest place of outdoor pleasure in the world, and it would require a whole catalogue to give an enumeration of the popular fêtes and gatherings which have been held within its grounds by all sorts and conditions of people—Foresters, Druids, Oddfellows, Salvation Army, the London Police, who for more than forty years have held their annual fête there; Volunteers, Firemen, Brass Band competitors, National Temperance League, Catholic Total Abstinence League, Scottish Athletes, German Gymnasts, British Unionists, and a thousand and one other societies and corporations which have in turn filled the grounds to overflowing with their bands, banners, and bulky multitudes of merry-makers.

These pleasure-seekers, moreover, could revel in a greater variety of open-air attractions than were available in any other area of equal size in the world. First of all there were the terraces and gardens, in the formation of which by Sir Joseph Paxton the same uniformity of parts was adhered to as in the building itself; that is to say, the width of the walks, the width and length of the basins of the fountains, the length of the terraces, the breadth of the steps, are all multiples and submultiples of the one primary number eight. By this symmetrical arrangement perfect harmony prevails in the structure and in the grounds.

Two styles were most prominently followed—the Italian and the English landscape. The former was not servilely copied, but rather adapted and appropriated. It was taken, in fact, as the basis of a portion of the gardens, and modified so as to suit the English climate and English taste. Thus, we have the terraces and the architectural display, the long walks, the carefully cut beds, and the ornamental fountains; but the undulations of greensward that bespeak the English soil give a character to the borrowed elements which we do not elsewhere find.

The width of the central flight of steps is 96 feet; and this is also the width of the grand central walk. The lower terrace, along which are ranged the first six fountains

of the upper series, is 1,664 feet long between the wings of the building, or nearly one-third of a mile, and 512 feet wide, and the basins for the fountains on this terrace are in their measurements, as before stated, all multiples of eight. The total length of the garden-front of the wall of this terrace, which is formed into alcoves, is 1,896 feet. In season, along its whole length of trim lawns, in which the fountain basins are set, brilliant flowers are planted, as well as fine ornamental trees, so that the effect is of resplendent richness.

Many stately marble statues—among which that of Dante, and those by Canova, may be particularised—and numbers of grand marble vases are placed about in chosen positions. In the centre of the space between the two flights of steps from the first terrace, and in a position at the head of the great broad walk, 2,660 feet long, whence the most extended view of the Crystal Palace gardens could be gained, was erected the monument to Sir Joseph Paxton.

This was raised to the memory of the great gardener by public subscription, and was ceremoniously unveiled June 10th, 1873, the anniversary of the day on which the Crystal Palace had been opened by the Queen and the Prince Consort in 1854. This fine work is by Mr. Owen Jones; while the bust is by Mr. W. F. Woodington, and presents an admirable likeness of Sir Joseph Paxton.

Of an excellent beauty is the English Landscape Garden. A grand sweep of lawn for many acres, in almost amphitheatrical form, extends to the summit of the rise on which stands Rockhills, the Company's house, where Sir Joseph Paxton used to reside. There is quite a change in the scenery, which here has little formality, and is very picturesque.

Its most conspicuous feature is the Rhododendron Valley, and when the trees are loaded with delicate bloom its aspect is delightful. The Rhododendron Valley, the English Landscape Garden, and the great cedars, are so subtly combined with the southern terraces and their statuary, the superb fountains, and with the lakes peopled with the restored forms of antediluvian animals as arranged by the late Mr. Waterhouse Hawkins and Sir Richard Owen, that no wonder the Crystal Palace Park was once described as "Fairyland Realised."

Hand in hand with Zoology goes Geology, the wonders of which are not confined to grand mountain-chains, volcanoes, and vast accumulations of animal and vegetable remains found imbedded everywhere around us; they extend to facts connected with the earth's crust, the existence of stores of mineral wealth, and strange results derived from the comparison of existing races with the fragments of other races formerly occupying the surface. The form of the surface depends on the internal structure; the scenery is due to the circumstances of the prevailing rock and soil.

To illustrate geology it was necessary to perform the same kind of task as that which had been so successfully achieved in the Architectural Courts. The cliffs, shores, banks, and islands in this part of the Park were so constructed as to give, in a series of views, a number of practical lessons in geology, tending to make the essential facts of the science easily understood, while at the same time adding materially to the beauty of the scenery.

Those who preferred sport to science could gratify their tastes on the adjoining cricket, archery, and other grounds where every form of outdoor exercise might be indulged in—football, baseball, tennis, croquet, hockey, lacrosse, bowls, polo—everything in fact but golf, coursing, and pigeon-shooting; while near the sports ground were the

Entrance to Tomb of Beni Hassan.

Angle of the Renaissance Court.

Hudson & Kearns, Ltd.

Pompeian Court

Switchback Railway, the puzzling Maze, and the Old English Fair with firings, roundabouts, shooting galleries, etc., etc. Above all things there is the New Sports Arena, which occupies the site of the Great Fountain Basins, and covers an area of more than seventeen acres. The northern division has been surrounded by a Cycle Track constructed of cement, on which many records for various districts have already been broken, and also established, including M. Cordang's astonishing ride (in 1896) of over 616 miles in 20 hours. The open space in the centre has been turfed, and is frequently used for football, hockey, baseball, and other games.

The southern portion of the Arena is surrounded by a sloping bank which, with the covered Grand Stands and the Pavilion, affords a full view of the ground to many thousands of spectators. The Arena forms a magnificent and unrivalled site for reviews, military tournaments, national or international contests, cricket and football matches, horse or cattle shows, hippodromes, or other huge spectacular representations—notably the Football Cup Finals, and Anglo-Scottish contests which always attract an immense concourse of spectators, the Cup Final for 1911 (April 22nd) being played in the presence of about 70,000, a very large proportion of whom came from the provinces. The annual Metropolitan Police Fête sometimes attracts as many as 100,000 people.

Well, but if it rained? In that case the pleasure-seekers could always exchange the various recreations of the grounds for the equally diverse attractions offered them inside the Palace itself with its museum, its natural history collection, its fine art courts, its aquarium, its club, its reading-room and library, its orangery and monkey-house, its restaurants, its theatre and concert room, its Court of the Kings and Queens of England, its hall of fame, or universal Valhalla, containing the busts of the great men of all ages; and above all its picture-gallery, which has always been added to and enhanced by special collections. The Crystal Palace Art Union Gallery took the lead in metropolitan collections of a similar kind; while, to mention only one of the special art-displays,—one great attraction of the Palace was the Victoria Cross Gallery containing a series of historical pictures by the Chevalier L. M. Desanges, illustrating many of the famous actions which won the coveted “penny’orth o’ bronze” during the Crimean War and the Indian Mutiny.

As for the Technological Museum—including collections of Home, Colonial and Foreign products—its collections are of exceptional interest and value; they exhibit the raw materials employed as food, in the arts, manufactures, and for various economic purposes, and illustrate by means of specimens the products of the several stages to which, in most instances, they have to be submitted to render them of use to man. They convey, by the system of arrangement which has been adopted, not only a clear idea of the object of the processes, with their results; but they also serve as a practical key to written descriptive accounts. The collections are primarily arranged under the head of animal, vegetable and mineral. The whole museum was arranged by the late Dr. David S. Price. The collection was enlarged by contributions from the International Exhibitions, 1862 (London) and 1867 (Paris), and was constantly on the increase from the gifts of private donors.

Then there is the great Marine Aquarium, inaugurated in 1872, which is about 400 feet long by 70 broad, and contains 38 tanks well stocked with living wonders of the mighty deep.

On the other hand the Württemberg Stuffed Animals Collection—consisting of 1,500 specimens of comical, humorous, and interesting scenes in animal life, prepared by M. Plouquet, the eminent naturalist, who devoted twenty years of labour to its formation—is the most interesting thing of the kind in existence.

Life-size and life-like groups illustrating those varieties of the human family which seldom come under the observation of home-keeping, civilised men—Bushmen, Zulu Kaffirs, Mexican Indians, Hindoos, Tibetans, etc.—were arranged in the South Transept by the late Dr. R. G. Latham and Professor Edward Forbes, as naturally as the conditions of the place would admit of, and in combination as far as possible with the zoological and botanical specimens of the several countries.

Last of all let us refer to the School of Art, Science, and Literature. This department, which has been constantly in active operation since 1859, gives an educational vitality to the collections of the Crystal Palace, and was designed to utilise the great opportunities for culture that are here presented. The plan embraces systematic tuition in the manner of private tutorial instruction by masters and professors of the highest status, at fees fixed as moderately as may be found possible. In some years there were as many as 400 students who thronged the extensive lecture and class-rooms and studios at the North End of the Palace.

The Art School, adjoining which there is a library containing over 12,000 volumes, enjoys advantages possessed by no other art-school in the world, in the magnificent collection of antique and mediæval statues, the varied examples of architecture supplied by the cloisters, tombs, gateways, etc., of the Fine Arts Courts, and the growing specimens of tropical and other vegetable life, besides the numberless studies scattered over nearly two hundred acres of charming grounds. Several students from the Crystal Palace School of Art have been admitted into the Royal Academy Schools, and have gained distinction.

Music and Singing lessons are given by the best instructors. Pupils have the additional advantage of listening to performances of the highest order by the Crystal Palace Orchestra; and the privilege of attending orchestral rehearsals was extended to certain advanced students.

By means of lectures and classes, in the hands of a carefully selected teaching staff, instruction is imparted in a manner both scholarly and entertaining in Literature, History, Geography, Modern Languages, Elocution, Classics, Mathematics, etc. A Junior Section for girls under sixteen years of age is enabled by its strong staff and small classes to secure individual attention. The School is a centre for the Oxford and Cambridge Local Examinations. Scholarships, Silver medals, and Certificates are awarded to successful candidates at the close of each Session.

Then, above all things, the School of Practical Engineering, commonly known amongst the students as “The South Tower,” is what it claims to be—a thoroughly practical, technical institution. In its lecture-hall, workshops, foundry, drawing office, etc., the instruction is imparted by practical engineers. The curriculum is of two years, and at the expiration of each term the general examination is conducted by engineers of eminence not connected with the School, of which the principal is Mr. J. W. Wilson, M.Inst.C.E., and M.Inst.M.E.

The Wilson family can claim to have been interested in the Crystal Palace from its infancy, for Mr. J. W. Wilson, sen., a former pupil of his cousin, the late Sir Chas. Fox, assisted in the erection of the first structure in 1851, and again in its re-erection at Sydenham in 1854. Readily grasping the natural advantages which the grounds at Sydenham afforded for the practical training of engineers, Mr. Wilson and his son suggested the foundation of an engineering school at the Crystal Palace; but it was not until 1872 that the directors, encouraged by the then secretary, Sir George Grove—who had been trained as a civil engineer and could appreciate the idea—agreed to the proposal.

The Great Handel Festival.

Mr. Wilson and his son were appointed Principal and Vice-Principal respectively of the School, which can claim to be the pioneer of practical engineering schools in this country. Mr. Wilson, sen., continued to occupy the position of principal until his death, in 1898, when Mr. J. W. Wilson was selected to fill his father's post and his brother, Mr. Maurice Wilson, A.M.Inst.C.E., was appointed Vice-Principal. Mr. J. W. Wilson will be best remembered as a member of Lord Brassey's Organising Committee of the International Marine Congress of 1893, as the 1892 President of the Society of Engineers, and as a member of the Council of the Crystal Palace Electrical Exhibition of 1892.

Men of all ages and from all parts of the globe came to the Crystal Palace to be trained. Mr. Wilson has had under his care Colonials, Indians, Chinese, Japanese, West Africans, Germans, Frenchmen, Spaniards, Portuguese, Italians, Greeks, Mexicans, Egyptians, etc., most of whom left their countries without the slightest knowledge of engineering, and returned thoroughly skilled in its application and *au fait* with its apparently inscrutable mysteries.

PERHAPS it may be said that the culminating glory in the long career of the Crystal Palace was the concluding festival of King George V.'s coronation week, when His Majesty most generously entertained no fewer than 100,000 London school-children, of both sexes, among the Sydenham scenes of the "Festival of Empire," which he himself, accompanied by his Consort, had graciously opened several weeks before (12th May).

In inaugurating the "Festival of Empire," His Majesty referred to the opening of the Hyde Park Exhibition—parent of the Crystal Palace—by his Royal Grandmother just sixty years ago, and on that occasion, as we have seen, Queen Victoria had said :—

"It is my earnest wish and hope—that the bright anticipations which have been formed as to the future destiny of the Crystal Palace may, under the blessing of Divine Providence, be completely realised, and that this wonderful structure, and the treasures of art and knowledge which it contains, may long continue to elevate and interest as well as to delight and amuse the minds of all classes of my people."

Of that people one prominent representative said :—"A consequence of the extension and development of the great idea which called forth the Exhibition of 1851 would be, it was firmly believed, the exercise of a more permanent influence upon the character of the age, as it was destined to elevate the sources of enjoyment among all classes. It would administer to the refined tastes of the wealthy in a manner more complete and satisfactory than the wealthiest could ever devise or procure for themselves, while it would afford the humbler toilers for daily bread means of instruction and amusement so many, so varied, so excellent, as almost to realise the wonders of romance, and to make the fabulous treasures of the palaces of Eastern Caliphs appear mean and vulgar by comparison."

The Horticultural Exhibition (East Nave)
1855.

*Old Father Christmas, attended by a motley group under the
direction of the Lord of Misrule.*
1859.

The Royal Dramatic College Festival. — Mr. Howard Paul's Beehive.
1865.

Christmas Entertainments.
1865.

Particulars

THE MAIN BUILDING was originally erected in HYDE PARK, in glass and iron, to house the first International Exhibition in 1850, and covered an area of some 19 acres and provided accommodation for 100,000 persons.

The present building was transported to Sydenham in 1851 and re-erected by Sir Joseph Paxton; it covers an area of some 14 acres, has a length of 1,500 feet and width of 408 feet, the Main Avenue being 72 feet wide and 76 feet high.

It is heated throughout by steam generated by boilers placed off a tunnel in the basement, extending the whole length of the building.

Starting at the SOUTH - WEST CORNER near the SOUTH TRANSEPT ENTRANCE the interior is planned as follows :—

West Side

Secretary's Office for the Crystal Palace Football Club, and Checking Department of J. Lyons & Co. Enclosure leading to Ladies' Cloak Room, with Attendant's Room.

Police Office. Gentlemen's Lavatories.

Staircase to first gallery. Police Office. Meter House.

SOUTH TRANSEPT ENTRANCE. Attendant's Office and Store Room above.

Gentlemen's and Ladies' Hair Dressing Saloons.

ON THE UPPER FLOOR—Wig-making Room.

THE POMPEIAN HOUSE

Goods' entrance with unloading platform and entrance from the Crystal Palace Parade.

Two large Stores for show plant.

THE CHINESE COURT

THE AMUSEMENT COURT

is enclosed by an ornamental cast iron front, with central entrance, supported by columns, entablature, and cornice.

THE ENTERTAINMENT COURT

is fitted with small stage or platform, dressing and store-rooms. Wood-framed Cinematograph Box, lined with iron.

STAIRCASE TO FIRST GALLERY.

THE RENO ELEVATOR or moving staircase, from ground floor to first gallery.

Staircases to and from Subway leading to High Level Station (South-Eastern and Chatham Railway).

Eight Rooms used for Stores and other purposes.

REFRESHMENT BARS AND COUNTERS on the South side of the Great Orchestra.

CLOAK, STORE and BAND ROOMS.

Stairs to the upper part of the Great Orchestra.

The Great Orchestra in the Centre Transept

is semi-circular in shape, extending over a front of about 210 feet, the domed roof of which is constructed in timber decorated on the interior. On its 36 tiers there is seating accommodation for 4,000 persons.

CENTRE ENTRANCE from the Crystal Palace Parade, under cover: adjoining are the Season Ticket, Theatre and Fireman's Offices.

Post Office, let to the Postmaster-General.

In **THE CORRIDOR LEADING TO THE GENERAL OFFICES** are Twelve Rooms used for stores, mess rooms, and other purposes.

THE GENERAL OFFICES

are comprised in a brick and slate building of one floor only, and contain Enquiry Office, Press Office, and Waiting Room. Industrial Department Office, Clerks' and Typists' Office, Receiver's Office, Secretary's Office, Manager's Room. Spare Office. School of Engineering Registrar's Office, and Musical Director's Room, Board Room, and Store Room adjoining. Cashier's and Accountant's Department.

REFRESHMENT BARS with counters.

STAIRCASE TO SCULPTURE GALLERY. Ladies' lavatory.

THE EGYPTIAN COURT

is an accurate model of an Egyptian Temple with eight gigantic figures of Rameses forming the facade to the Hall of Karnac Columns, and a colonnade or portico after the Island of Philae and miniature tomb of Aboo Simbel.

THE GREEK COURT

THE ROMAN COURT

Ladies' lavatory.

At the rear of the last two Courts is a **CORRIDOR**.

Mendelssohn Festival: The Torchlight Procession.
1860.

Trial of Steam Fire Engines.
1863.

The Dramatic College Fête.
1863.

THE ALHAMBRA COURT

contains the Court of the Lions, having a central rectangular marble basin, in the centre of which is a two-tier marble fountain supported by carved lions.]

The Hall of Justice.

The Hall of the Alencerrages, or Bath Court, with floor of marble and mosaic tiling and a central fountain.

Goods entrance, Gentlemen's lavatory and Staircase to Gallery.

In the CENTRE OF THE NAVE is

A Basin with Fountain

designed by R. MONTI, 18 feet high.

TWO REFRESHMENT BARS on either side of the exit to the North Gardens, where there is a verandah.

East Side adjoining the North Gardens

Staircases to the Upper Terrace, where are situate:—

THE AQUARIUM, fitted with tanks, the

MONKEY HOUSE and OLD SKATING RINK.

On the TERRACE over the Aquarium is an Open-air Stage, having a galvanised iron roof, Dressing Room, also Tea Room.

The Crystal Palace School of Physical Culture

in the North Wing, entered from the North Gardens, includes Lobby, Reception Room, Offices, and stairs to lower ground floor, where there are Gymnasium, Bath Rooms and Lavatories. Dressing Rooms. SWIMMING BATH, and DRILL ROOM.

MAIN BUILDING (*continued*)

THE BYZANTINE COURT

(North-East Corner), at the rear of which are thirteen rooms used for office and other purposes.

Staircase to Gallery.

The German Mediæval Vestibule

THE ENGLISH MEDIÆVAL COURT

contains architectural and decorative work from typical English Cathedrals.

The French and Italian Mediæval Vestibules

arranged in a series of arches, from Notre Dame.

THE RENAISSANCE COURT

The Crystal Palace Club

(formerly the Italian and part of the Renaissance Court) comprises Entrance Hall, Porter's Box, Card Room, Writing Room, Billiard Room, and Smoking Room. Lavatory. Ladies' Boudoir, Drawing Room, Large Lounge and Ball Room.

Secretary's Office, Steward's and Service Rooms.

Open Loggia or Verandah, with staircase to the Garden appropriated to the Club.

CORRIDOR with side entrances to

The Variety Theatre

enclosed from the main building, has eight entrances or exits, galleries at the sides and rear, and affords accommodation for some 1,950 spectators. There is an iron lined Cinematograph Box, with shutters. Proscenium. The Stage, about 59 feet by 28 feet, has two switchboards with safety fuses and terminals. Dressing Rooms, Offices, Stores, W.C.'s and fittings. Stage Entrance.

THE KING'S CORRIDOR. Balcony for viewing firework displays.

THE ROYAL RECEPTION ROOMS

include : Prince's Room, Smoking Room, Reception Hall, Ladies' and Gentlemen's Retiring and Dressing Rooms, Three Royal Boxes.

The Concert Room

which is also licensed for Banquets, is enclosed from the Main Building, has a gallery and thirteen entrances or exits, 16-tiered Orchestra for some 300 performers, and accommodation for about 2,700 spectators. Green and Retiring Rooms.

THE FRENCH COURT

now used as a Tea Room.

LARGE RESTAURANT AND GRILL ROOM, with verandah, overlooking the Grounds, Lavatories and Cloak Rooms.

STAIRCASE TO FIRST GALLERY.

SIDE SHOW, called THE HALL OF LAUGHTER.

THE CANADIAN COURT

The Car of Nadar's Balloon.
1863.

Pneumatic Railway for Passengers
1864.

Edison & Co. Ltd.

Ruins of the North Transept destroyed by Fire
1867.

THE CHINA OR MUSICAL COURT

THE CRYSTAL FOUNTAIN, in the South Transept, by OSLER, includes two basins, canopies, pinnacles, columns and buttresses on serated and fluted bases in cut glass. Also four smaller Fountains, with jets, removed from the Exhibition of 1851.

Under the Large Clock is a Screen, and set in niches on the front and return sides are ornate statues of the Kings and Queens of England.

The Popular Refreshment Room with Servery and Bar.

Billiard Room, fitted small Bar.

Stairs to Upper Terrace.

Tea Room, Service and Store Rooms.

Balcony Tea Hall.

Garden Hall over the South Wing.

Three Refreshment Bars, General, Cashiers' and Superintendent's Offices, Stores, etc., Service Rooms and The Old Restaurant Room.

Cellarage under South end of Main Building, containing Cold Chamber and Refrigerating Plant.

UNDER THE MAIN FLOOR are passages containing pipes, etc., in connection with the distribution of water and heating, and large Diving Tank in the Centre Transept.

Galleries

THE FIRST GALLERY, which extends round the whole of the Main Building and South Transept, is devoted to the Exhibition of Pictures, Sculpture, Groups of Natives of Various Countries, and Natural History, also Workshops and Stores. Approached from the Natural History Section is a Camera Obscura. There are also Entrances to the Grand Orchestra and Various Staircases to the Upper Galleries.

THE SECOND GALLERY is on both sides of the Centre Transept with a large open Tiered Stand overlooking the Grounds.

THE THIRD GALLERY extends round the whole Building from each side of the Great Orchestra, and there is a detached Gallery at the rear of the latter.

THE FOURTH GALLERY is on the East and West sides of the Centre Transept only.

THE FIFTH GALLERY extends round the whole of the Centre Transept.

There is a Goods Lift to the Galleries in South Transept from the Tunnel.

There is also a Gallery on the East and West sides of the South Transept approximately on a level with the Second Gallery.

Lower Ground Floor

Overlooking the Grounds is the Excursion Refreshment Room, Corridor leading to Stores, Wine Cellar, Service and Staff Mess Rooms, Terrace Café, Entrance Hall from Grounds with Staircases to Ground Floor, four Bars on Upper Terrace, Lavatory, etc., Canteen, and in rear, approached from the Tunnel, are Electric Light Sub-Station and Paint Shop.

SOUTH WING AND ANNEXES.—THE LOW LEVEL ENTRANCE (from the Crystal Palace Station, L.B. & S.C.R.) with a Refreshment Room, Entrance to Grounds, cloak room, mess room under stairs, and private entrance to the Station approach and on the floor above Advertising room.

Store Ground adjoining Ledrington Road.

The Railway Colonnade leads to the South Wing, at the commencement of which is the **SCHOOL OF ART BUILDING**, containing:—

ON THE TOP FLOOR.—Seven Class Rooms, Dressing Room, Lavatories and W.C.'s, Scullery, and Store Rooms.

ON THE MAIN FLOOR.—Principal's Room, Hall with Musicians' Gallery, Life Antique and Still Life Studios, Matron's Office fitted scullery, Entrance Stairs to the Private Entrance from Anerley Hill, Store Rooms, Lifts from Kitchen. Offices, Anteroom, two W.C.'s, and Lavatories.

Entrance to Palace.

Still Room and Cellarage under.

Adjacent there are separate brick buildings, comprising:—Kitchen, Scullery, Ice and Store Rooms, Boiler House, Lavatories, etc.

SOUTH WING in CONTINUATION of RAILWAY COLONNADE.

In the Basement are extensive Stores.

In the Corridor adjoining the entrance to the School of Engineering, Ladies' Waiting Room and Storekeeper's Office at Entrance to Tunnel.

The Crystal Palace School of Engineering

is situated between the South Wing and Anerley Hill, and includes: Brick and Slate Building of ground floor and basement, comprising Lecture Room with platform, and three other rooms. Corridor leading to Anerley Hill; Entrance to Workshops in the South Tower. Foundry and Cellars.

*Reception of the Duke of Edinburgh and the Prince of Wales
1868.*

Hudson & Paine Ltd

*Visit of The Viceroy of Egypt.
1869.*

THE SOUTH TOWER

contains twelve floors, six of which are used for the School purposes, viz. :—

THE FIRST FLOOR—Assistants' and Clerks' Offices, Fitting Shop, and Lavatories.

SECOND FLOOR.—Civil Engineering Department.

MEZZANINE FLOOR—Museum.

THIRD FLOOR—Pattern Shop, Lavatories, Urinal, Moulding Loft, etc.

FOURTH FLOOR—Drawing Office.

FIFTH FLOOR—Civil Engineering Office.

SIXTH FLOOR—Store Room.

There are water tanks and fire hydrants on each floor.

In a separate building adjoining Anerley Hill is the ELECTRICAL DEPARTMENT attached to the School of Engineering, affording, on the ground floor, Electrieal Shop and Lavatories; and on the upper floor, Drawing Office.

Between the South Wing and Anerley Hill are:—

Galvanised Iron Building used as a paint shop; Timber Erection, used as a mess room and tool stores.

A range of Brick and Slate Buildings, containing Laundry, ENGINE HOUSE, Boiler House, Fitting Shop, Forge, Carpenter's and Glass Shop. Entrance from Anerley Hill, with Timekeeper's Office.

Above the South Tower and adjoining Anerley Hill is a range of Brick Buildings used in connection with the Refreshment Department, comprising Stabling, etc., Offices, Staff Dressing Rooms, Lavatories, Engine and Boiler Houses, Fitters' and Carpenters' Shops, Bakehouse, Bread Rooms, Mineral Water Factory, Kitchen, Milk, Ice and Still Rooms, Biscuit and other Stores, Beer Cellar and Linen Room.

At the junction of Anerley Hill and Crystal Palace Parade are:—

Two Coal Offices and a Chemist's Shop.

IN THE FORECOURT, FRONTING THE CRYSTAL PALACE PARADE, are certain Buildings, exterior to the Main Building, although used therewith and approached therefrom, viz. :—

Three Galvanized Iron Buildings, Switch and Transformer House, Carpenters' Shop, and Gas Compressing House.

The FIRE STATION—let on lease to the London County Council.

The North and South Towers

situate at either end of the Main Building, were designed by Brunel, and are constructed upon foundations of Conerete; upon this is built a Circular Wall of Brickwork in Cement. This forms the Bed on which rests the Bases of the 24 Cast Iron Columns placed in pairs around the circumference, and connected by Solid Girders, each pair thus forming One Continuous Broad Column extending from the Base to the Bottom of the Tank. The space between each Pair of Columns is filled in with Glazed Sashes and Facework corresponding to the Building. Behind these Sashes and spanning these spaces between the Floors are a series of Wrought Iron Diagonal Braces from Bottom to Top of Tower, and under each of the Landing Floors is a Strong Horizontal Bracing Plate or Diaphragm forming, with the Bracing, a System of Vertical and Horizontal Trussing.

Up the Centre of each Tower is carried a Perpendicular Brick Shaft on a separate foundation, forming a Flue from the Boilers, Kitchens and other Fireplaces throughout the Building, and around this Flue is a Spiral Staircase.

The Water Tank forming the summit of each Tower is dome-shaped, radiating from the Flue, and secured to the tops of the External Columns. On a level with the base of the Tank projecting from the exterior of the Tower, and carried on strong Cast Iron Cantilever Brackets is a Gallery 6 feet in width, from the outer edge of which Light Columns are carried supporting the Conical Roof covering the Tower top.

The height of the South Tower is about 293 feet 8 inches from ground line, and of the North Tower, 284 feet. There is a Double Lift by Messrs. Waygood in the North Tower, having “up” and “down” cages, Set of Pumps and Two Electric Motors, Switch Board, Running Gear at bottom and top and Independent Water Ballast Balance Tank to each cage.

Turnstiles and Attendant’s Box.

THE WATERWORKS

Surface Water is collected from about three-fifths of the land and carried by Culverts into the Lower or Boating Lake, which forms a Reservoir, and it is estimated that about 50,000,000 gallons of water per annum are provided in this way. The Electrically-driven Pumps in the Lower Engine House lift the water from thence to the Reservoir in the North Gardens, and also into the Square Tank adjoining, each set of pumps being capable of raising 34,000 gallons per hour.

THE UPPER ENGINE HOUSE PLANT consists of a pair of Beam Engines and a Boiler, the engines being fitted with two sets of pumps, one set delivering into the Tanks on the top of the Towers, and the other set delivering into the Square Tank, previously mentioned, the delivery into the Tower Tanks being about 40,000 gallons, and into the Square Tank about 130,000 gallons per hour.

DISTRIBUTION OF WATER

(a) TO THE BUILDINGS.

At the summit of the North and South Towers are Circular Tanks, each capable of holding 240,000 gallons, and provide a High Pressure Hydraulic System equivalent

National Temperance Festival.
1872.

*The Visit of The Shah
1873.*

to 100 lbs. per square inch, conveyed in two 8 inch Mains passing under the Main Building for the following purposes:—Blowing the Centre Transept and Concert Room Organs, Working Two Lifts, Six Sets of Hydraulic Air Compressors, Supplying 49 Fire Hydrants, seven being on the Theatre Stage, and Sprinklers. The Low Pressure System is taken by a 15 inch Main from the Elevated Square Tank between the Reservoir and the Rockhills Entrance, and passes under the Main Building, from which by means of many Branch Pipes the Supply for Cleaning, Boilers, etc. is derived. It diminishes to a 4 inch Main at the South end of the Building, and terminates at the Low Level Entrance. This Elevated Tank also supplies by means of a 24 inch Main the Group of Fountains on the Lower Terrace.

The Water Supply for CULINARY AND DRINKING PURPOSES is supplied by the Metropolitan Water Board to Refreshment Rooms, and Drinking Fountains both in the Palace and Grounds.

THE TOTAL AREA OF THE BUILDING AND GROUNDS

as shown on Plan annexed hereto and edged pink, including the portions let on leases and yearly Tenancies, amounts to about :—

200 acres, 3 roods, 22 poles

made up as follows :—

	A.	R.	P.
The Crystal Palace Buildings and Park	182	0	34
The Land Let on Building Leases, coloured yellow	14	1	33
The Land Let on Ordinary Leases, Yearly Tenancies or Agreements, coloured green, blue and brown	4	0	35
TOTAL	200	3	22

FRONTAGES

There are valuable Frontages of about 5,300 FEET to the Crystal Palace Parade, Crystal Palace Park Road, Thicket Road, Ledrington Road and Anerley Hill.

The Land let on Building and other Leases and Agreements extends to about 5,000 FEET of Frontage.

The Park, Gardens and Grounds

COVER ABOUT 182 ACRES AND COMPRISE

THE NORTH TOWER GARDENS

Facing the Crystal Palace Parade, include :—An Octagonal Bandstand, Flagstaff Bar, Store Houses, Brick and Iron Meter House.

RESERVOIR (Waterworks Engine House) adjoining North Tower, with Boiler House and Engineers' Workshop adjoining.

Two Blocks, comprising Stabling for Nine Horses, Tool House. Corrugated Iron Cart, and other Sheds.

CAST IRON TANK, having a capacity of about 193,000 gallons, standing on iron columns.

RANGES OF SPAN GLASSHOUSES, with brick walls, heated by steam. Brick and Slate Boiler House. Potting Shed. Old Orangery, with Boiler House, now used as Hothouse. Boiler House under the School of Physical Culture. Lavatories.

Refreshment Bar in Tudor Village.

The Rockhills or North Garden Entrance

comprises a Concrete Entrance Lodge with Tiled Roof, Lodge Keeper's Box, Entrance Gates for Carts, and a Brick Turnstile Exit. Adjoining which is the Freehold Residence, known as

“ROCKHILLS”

approached by Carriage Sweep from Crystal Palace Parade. The accommodation is comprised as follows :—

ON THE UPPER FLOORS—Ten Bedrooms, Bathrooms and W.C.

GROUND FLOOR—Entrance Lobby and Hall, Dining Room, Lounge, Morning Room, Drawing Room, Conservatory, Lavatory, Kitchen, Scullery, Housekeeper's Room, Three Pantries, Servants' Quarters, Stabling containing Two Loose Boxes, Harness Room, Forage Loft, Coachman's Rooms, and Two Coach-houses, Heating Apparatus, and Wine Cellar in Basement. Outside Coal Cellars, Pantry and W.C. Glasshouses, Pleasure and Kitchen Gardens.

Proceeding Eastward along the Northern side of the Property, there are :—

Brick and Iron Gas Meter House.

BRICK AND IRON BUILDING situated near the upper end of the Intermediate Lake, and a lean-to Shed.

SKATING CLUB PAVILION, on the edge of the Lake, constructed in Wood and Iron, with Portico and Landing Steps.

INTERMEDIATE LAKE

Brick and Tile Building of Two Floors, known as “The Cottage,” used as Stores. Brick and Glazed Building used as Gentlemen's and Ladies' Lavatories.

THE MAZE

placed on a slight eminence, is 175 feet in diameter, and has well-grown Box Barriers and Wooden Entrance Lodge.

Sydenham Entrance

with Lodge Keeper's Office and Entrance for Carriages and Exit Turnstile.

Three Raised Bowling Greens

consisting of Six Links and Shed.

*Visit of The Emperor of Russia
1871.*

THE CRICKET GROUND

PAVILION constructed in Brickwork and Weather Boarding, containing :—

GROUND FLOOR—Two Dining Rooms, Bar, Served and Offices. Ladies' Retiring and Cloakrooms, Gentlemen's Lavatory.

FIRST FLOOR—Dressing Rooms, Lavatories, and Store Rooms.

SPECTATORS' GALLERY.

In the Basement at the Rear, Stoke Hole and Beer Cellar.

The Pavilion is Heated throughout by Radiators in connection with the Boiler in the Basement.

An adjoining Pavilion used as a Store.

Timber and Corrugated Iron Open Building.

REFRESHMENT PAVILION.

The Lower Pumping Engine and Boiler House, with Workshops, Pump Room, Mess Room, and Well House.

Brick and Slate Building, used as Ladies' and Gentlemen's Lavatories.

Gardener's Shed.

The Penge Entrance

a Wood and Zinc Building, with Lodge Keeper's Box, Gas Meter House, and Exit Turnstile.

ON THE LEFT HAND OR SOUTH SIDE of the CENTRAL AVENUE, Thompson's Patent Gravity Switchback, consisting of a Timber Trestle Structure, having Two Tracks, Platforms, Points and Steps.

OLD ENGLISH FAIR GROUND. Lake Refreshment Bar.

Anerley Entrance

from the THICKET ROAD, Corrugated Iron Lodge.

THE LOWER LAKE

contains an area of about $5\frac{3}{4}$ Acres, including several Islets, Boating Shed, Waterfalls, and Cascades, on and around which are Replicas, in Brick and Plaster, of Prehistoric and Extinct Animals.

The Sports Area

contains about 20 acres, at either end there is a Fountain and Cascade, and is divided by the Central Avenue into a

CYCLE TRACK

and

FOOTBALL GROUND

with Pavilions, Stands, and other Buildings, as follows :—

The Cement Concrete Cycle Track, One-third of a Mile in length and about 30 feet wide, with Curve Bank at either end on Timber Trestle Staging and fenced with Palisade Fencing.

Inside the Cycle Track is a Cinder Racing Path One Mile in Length.

On the East Side, adjoining the Cycle Track, are :—

COVERED STAND, Wood Framed and Iron Roofed, Terraced for Seats with accommodation for some 850 Spectators, with Press Box, and Dressing Rooms, Lavatories and Shower Bath.

AN ADJOINING PAVILION, constructed in Brick and Wood, containing, on the Lower Floor, Stores, Dressing Room, Shower and Roman Baths, Lavatories, and Bar, with Covered Seats above.

The Building is Heated by Radiators.

In the corner adjoining the Central Avenue is a Refreshment Shed, having Open Sides and Fitted Bar.

Facing and on the West Side of the FOOTBALL GROUND are :—

TWO COVERED STEEL AND WOOD STANDS **arranged for seating about 5,000**

PAVILION

containing, on the UPPER FLOOR, Entrance Gallery from the Ground, and Refreshment Room, with Fitted Bars, etc., Committee and Secretary's Rooms, Ladies' and Gentlemen's Cloak Rooms, Lavatories, and Covered Seating Accommodation for 420.

ON THE LOWER FLOOR—24 Dressing Rooms, Bathrooms and Lavatories, and Store Room. The Building is warmed by Radiators.

Adjoining the Central Avenue is a Wood and Tile Building occasionally used as a Telegraph Office. In rear is a Brick and Iron Store.

On the opposite side of the Football Ground is an uncovered Wooden Stand, with Accommodation for some 3,250 spectators ; and a Refreshment Shed, with Bar and Cellar.

Near the Low Level Station is the

POLO PONY STABLING

erected round an open Paved Yard, and comprising a Range of Wood Framed and Corrugated Iron Buildings, with 21 Fitted Stalls and 33 Loose Boxes, 4 Harness Rooms, Mess Room, Open Shed, Forage Store, Office, Smithy, Two W.C.'s, etc.

Adjacent is a Horse Dock and Platform, with Railway Siding, leased to L. B. and S.C. Ry. Co.

Nursery Garden, Mess Room, Bothy and Tool Sheds.

Wood Building, formerly used as a Photographic Studio.

Anderson & Neave Ltd

*Visit of The Prince and Princess of Wales and the King and Queen of Greece
1876.*

The Maxim Flying Machine

approached by Six Flights of Steps, consists of a Steel Tubular Vertical Shaft about 80 feet high, revolving on a Footstep Plate.

There is an Upper Deck Platform supported by Steel Columns and Joists about 85 feet in diameter, with Approach and Exit Stairs.

THE DRIVING MACHINERY

consists of Two sets of 50 Nominal H.P. Gas Engines and Two British Westinghouse Dynamos.

THE LIGHTING PLANT includes a 10 Nominal H.P. Stockport Gas Engine, and Easton and Anderson Dynamo for 20 Arc and 16 Incandescent Lamps, and Usual Fittings.

The Diameter is 75 feet at Ground Level, the Upper Deck projecting some 10 feet over.

The Panorama Building

is a Brick and Iron Structure of 16 sides, having a Domed Roof carried on Trussed Ribbon Girders, part Zinc Roofed and Skylighted, with Cupola on top for Ventilation.

On either side of the Central Avenue are Two Basins with fountains, known as “ The Cedar ” and “ Panoramic ” Basins, with arrangement of Pipes, Jets and Nozzles forming the Fountains.

THE LOWER TERRACE

rises above the adjacent level of the Grounds, and is approached therefrom by Three Flights of Granite Steps. The Retaining Walls are massively constructed in Bramley Fall Stone, arched, recessed, and balustraded, with Bastions.

There are Six Fountains and Basins

Enclosed Wood Refreshment Bar against the Wall to Upper Terrace.

THE UPPER TERRACE

about 1,400 feet long and 47 feet wide, is approached from the Lower Terrace by Three Wide Sets of Terraced Steps in Two Flights. The Retaining Walls are massively constructed in Bramley Fall Stone, arched, recessed and balustraded with Pedestals for Statuary and Bastioned. There are Entrance Steps to the Centre Transept (Lower Ground Level), flanked by Egyptian Lions on Pedestals, and also Steps to the Lower Level Entrance and to the North Gardens Entrance.

The Property is sold subject to and with the benefit of the Agreements already existing or which may be entered into previous to the Sale, a list of which may be seen at the office of the Solicitors.

A FREEHOLD GROUND RENT

OF

per £52 annum

SECURED UPON THE DETACHED HOUSE

“NORTHCOATES,”

79, Crystal Palace Park Road, Sydenham

Leased for a term of 99 years, from 25th March, 1872, with reversion to the rack rent in 1971.

A FREEHOLD GROUND RENT

OF

per £28 annum

SECURED UPON THE DETACHED HOUSE

“THE COTTAGE,”

77, Crystal Palace Park Road, Sydenham

Leased for a term of $97\frac{3}{4}$ years, from 29th September, 1871, with reversion to the rack rent in 1968.

A FREEHOLD GROUND RENT

OF

per £28 annum

SECURED UPON THE DETACHED HOUSE (WITH GARAGE ATTACHED)

“NORTH LODGE,”

75, Crystal Palace Park Road, Sydenham

Leased for a term of $95\frac{1}{4}$ years, from 25th March, 1874, with reversion to the rack rent in 1969.

The German Emperor's Visit: Review of the Fire Brigades.
1891.

Photo. Campbell & Co.,

Edison & Kresel

The Festival of Empire. Opening Concert. May 12th 1911. — The Royal Box.

A FREEHOLD GROUND RENT

OF

per £59 10s. annum

SECURED UPON THE DETACHED HOUSE (WITH STABLING ADJOINING)

“ASHURST,”

73, Crystal Palace Park Road, Sydenham

Leased for a term of 99 years from 24th June, 1870, with reversion to the rack
rent in 1969.

A FREEHOLD GROUND RENT

OF

per £28 annum

SECURED UPON THE DETACHED RESIDENCE

“EBOR HOUSE,”

71, Crystal Palace Park Road, Sydenham

Leased for a similar term as “Ashurst.”

A FREEHOLD GROUND RENT

OF

per £35 annum

SECURED UPON THE DETACHED HOUSE (WITH GARAGE ADJOINING)

“GLYNN,”

69, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £31 10s. annum

SECURED UPON THE DETACHED HOUSE

“CHASELEY,”

67, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £28 annum

SECURED UPON THE DETACHED RESIDENCE

“DERWENT HOUSE,”

65, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £56 annum

SECURED UPON THE DETACHED HOUSE (WITH STABLING ADJOINING)

“CATTON,”

63, Crystal Palace Park Road, Sydenham

Leased for a similar term.

Photo Campbell-Lazy

Hudson & Knapp Ltd.

The opening Concert of the Festival of Empire, May 12th 1911.

A FREEHOLD GROUND RENT

OF

per £101 10s. annum

SECURED UPON THE DETACHED HOUSE

“AILSA,”

61, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £35 annum

SECURED UPON THE DETACHED HOUSE AND STABLING

“FAIRBANK,”

59, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £17 19s. 3d. annum

SECURED UPON THE DETACHED HOUSE

“CHESSINGTON,”

57, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £28 annum

SECURED UPON THE DETACHED HOUSE

“ST. HELENS,”

55, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £40 annum

SECURED UPON THE DETACHED HOUSE (WITH STABLING ATTACHED)

“ARAZARIO,”

53, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £46 18s. annum

SECURED UPON THE DETACHED HOUSE

“MENIVAL,”

51, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £17 11s. 2d. annum

SECURED UPON THE DETACHED HOUSE

“NORMANHURST,”

49, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £18 18s. annum

SECURED UPON THE DETACHED HOUSE

“ST. DAVID’S,”

47, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £19 12s. annum

SECURED UPON THE DETACHED HOUSE

“ST. PATRICK’S,”

45, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £21 14s. annum

SECURED UPON THE DETACHED HOUSE

“MAISONETTE,”

43, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £15 13s. 3d. annum

SECURED UPON THE SEMI-DETACHED HOUSE

“THE FRONDS,”

41, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £14 12s. 3d. annum

SECURED UPON THE SEMI-DETACHED HOUSE

“ROCHALLIONS,”

39, Crystal Palace Park Road, Sydenham

Leased for a similar term.

*The King and Queen, Prince of Wales and Princess Mary,
starting on a tour of the Grounds.*

A FREEHOLD GROUND RENT
OF

per £16 14s. 3d. annum

SECURED UPON THE DETACHED HOUSE

“HOLME-LEA,”

37, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT
OF

per £15 15s. annum

SECURED UPON THE DETACHED HOUSE

“HELIOS,”

35, Crystal Palace Park Road, Sydenham

Leased for a similar term.

TWO FREEHOLD GROUND RENTS
OF

per £43 15s. annum

AND

per £8 15s. annum

SECURED UPON THE DETACHED HOUSE

“THE VALE,”

33, Crystal Palace Park Road, Sydenham

Leased for similar terms.

A FREEHOLD GROUND RENT

OF

per £47 12s. annum

SECURED UPON THE DETACHED HOUSE WITH STABLING

“LOWOOD,”

31, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD PLOT OF BUILDING LAND

ADJOINING THE SYDENHAM ENTRANCE TO THE PALACE

HAVING A FRONTAGE OF 84 FEET 8 INCHES TO

Crystal Palace Park Road

At present in hand.

TWO FREEHOLD GROUND RENTS

OF

per £27 10s. annum

AND

per £6 5s. 2d. annum

SECURED UPON THE DETACHED HOUSE AND STABLING

“THE HOLLIES,”

29, Crystal Palace Park Road, Sydenham

Leased for a similar term as “Lowood.”

Photo Campbell-Loy

Photo Campbell-Loy

Pageant of London; Part 3, Scene 2. Pocahontas at the Court of James I.

*The London Diocesan Church of England Temperance Society;
20,000 children singing "God Save the King".*

Photo Campbell & Co.

London & Harrow Ltd.

Small Holdings Exhibition.

A FREEHOLD GROUND RENT
OF
per £60 annum

SECURED UPON THE DETACHED HOUSE

“RIBBLESDALE,”
27, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT
OF
per £19 3s. 8d. annum

SECURED UPON THE DETACHED HOUSE

“THE FERNS,”
25, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT
OF
per £24 10s. annum

SECURED UPON THE DETACHED HOUSE

“THE CHÂLET,”
23, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT
OF
per £22 annum

SECURED UPON THE DETACHED HOUSE

“THE LINDENS,”

21, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT
OF
per £110 annum

SECURED UPON THE DETACHED HOUSE
STANDING IN LARGE GROUNDS WITH GARAGE ADJOINING

KNOWN AS

“PARKLANDS,”

19, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD PLOT OF BUILDING LAND
ADJOINING
HAVING A FRONTAGE TO
CRYSTAL PALACE PARK ROAD
OF 60 FEET.

At present in hand.

The Festival of Empire. The Canadian Building.

A FREEHOLD GROUND RENT

OF

per £14 17s. annum

SECURED UPON THE DETACHED HOUSE

“THE BRIARS,”

17, Crystal Palace Park Road, Sydenham

Leased for a similar term as “Parklands.”

A FREEHOLD GROUND RENT

OF

per £14 11s. 6d. annum

SECURED UPON THE DETACHED HOUSE

“HEATHERBELL,”

15, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £14 11s. 6d. annum

SECURED UPON THE DETACHED HOUSE

“ROZEL,”

13, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £14 11s. 6d. annum

SECURED UPON THE DETACHED HOUSE

“MOUN OUSTAOU,”

11, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £19 9s. annum

SECURED UPON THE DETACHED HOUSE

“WHITETHORNS,”

9, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £19 9s. annum

SECURED UPON THE DETACHED HOUSE

“THE CHIMES,”

7, Crystal Palace Park Road, Sydenham

Leased for a similar term.

TWO FREEHOLD GROUND RENTS

OF

per £21 18s. 8d. annum

AND

per £6 7s. 10d. annum

SECURED UPON THE DETACHED HOUSE AND GARAGE

KNOWN AS

“KINGSWOOD,”

5, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £11 10s. 6d. annum

SECURED UPON THE SEMI-DETACHED HOUSE

“TRELAWNE,”

3, Crystal Palace Park Road, Sydenham

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £11 10s. 6d. annum

SECURED UPON THE SEMI-DETACHED HOUSE

“OAK BANK,”

1, Crystal Palace Park Road, Sydenham

Immediately adjoining the Penge Entrance to the Palace.

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £18 11s. 6d. annum

SECURED UPON THE DETACHED HOUSE

“LEEWOOD,”

85, Thicket Road, Penge

Also FREEHOLD GROUND RENT of £1 1s. per annum

SECURED ON PART OF GARDEN OF DITTO.

Immediately adjoining the Penge Entrance to the Palace.

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £11 annum

SECURED UPON THE SEMI-DETACHED HOUSE

“NORMAN LODGE,”

83, Thicket Road, Penge

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £11 annum

SECURED UPON THE SEMI-DETACHED HOUSE

“MALDA,”

81, Thicket Road, Penge

Leased for a similar term.

The Terrace leading to the North Tower

One of the Lower Terraces leading to India

Hudson & Co. Ltd.

The Pageant Ground: The Grand Stand.

Photo by Campbell-Gray

Hudson & Kearns Ltd.

The All-Red Route.

A FREEHOLD GROUND RENT

OF

per £14 11s. 6d. annum

SECURED UPON THE DETACHED HOUSE

“CRAYTHORNE,”

79, Thicket Road, Penge

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £14 11s. 6d. annum

SECURED UPON THE DETACHED HOUSE

“ST. LAWRENCE,”

77, Thicket Road, Penge

Leased for a similar term.

A FREEHOLD GROUND RENT

OF

per £2 12s. 6d. annum

SECURED UPON THE DETACHED HOUSE

“KOTA KOTA,”

75, Thicket Road, Penge

Leased for a similar term.

FREEHOLD GROUND RENTS

AMOUNTING TO

per £55 annum

SECURED UPON A TERRACE OF 14 RESIDENCES IN
Anerley Hill

AS FOLLOWS :

"CARLTON LODGE" and "HIGH VIEW" ...	2 @ £6 10 0 each	£13 0 0
"ROCKVILLE," "SOUTHBOURNE," "CREMONA," "HAWKESTONE," "KESTON LODGE," "MARN- HULL," "THE SUMMIT," "PEAKVILLE," "MOUNTVIEW," "THE KNOLL," "CHALWOOD," and "SPRINGMOUNT"	12 @ £3 10 0 each	£42 0 0
Total ...		<u>£55 0 0</u>

The whole are let on separate Leases for a term of 90 years from June 24th, 1883,
with reversion to the rack rents in 1973.

FREEHOLD GROUND RENTS

AMOUNTING TO

per £18 10s. annum

SECURED UPON A TERRACE OF 5 RESIDENCES IN
Ledrington Road, Anerley

AS FOLLOWS :

"SUNNYSIDE," "ASHURST," "EASTGATE," "LA PALMA," and "ATHELSTONE HOUSE" ...	5 @ £3 14 0 each	<u>£18 10 0</u>
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The whole are let on separate Leases for a similar term as the above.

FREEHOLD GROUND RENTS

AMOUNTING TO

per £56 10s. annum

SECURED UPON A TERRACE OF SIX SHOPS AND DWELLING HOUSES
BEING

Nos. 1, 3, 5, 7, 9 & 11, Station Parade
Crystal Palace Station Road, Anerley

CLOSE TO THE CRYSTAL PALACE LOW LEVEL STATION

Nos. 1 & 11 are Leased at £12 10s. each, & Nos. 3, 5, 7 & 9 at £7 17s. 6d. each.

The whole are let on separate Leases for a term of 90 years from June 24th, 1883,
with reversion to the rack rents in 1973.